Famous Artists Course

Famous Artists Schools, Inc., Westport, Connecticut

Composition — how to make pictures

Lesson 3

Albert Dorne

Fred Ludekens

Norman Rockwell

Al Parker

Ben Stahl

Stevan Dohanos

Jon Whitcomb

Robert Fawcett

Peter Helck

George Giusti

Austin Briggs

Harold Von Schmidt

COPYRIGHT © 1960, FAMOUS ARTISTS SCHOOLS, Inc.
Printed in U.S.A.

You are studying art to learn to make pictures. In your Course you will learn to draw people — animals — inanimate objects — anything you can see or imagine. But it takes more than drawing to make a picture. It takes drawing plus planning. Because planning the arrangement of the objects in the picture space is so basic, we are introducing you to its simple fundamentals as early as your third lesson. Refer back to this lesson often — it will increase in meaning and value with every picture you make.

Later in your Course we will take up more advanced studies in this very important aspect of making pictures, which is known as Composition.

Composition

Composition means the selection and arrangement of appropriate elements within the picture space so that they express the artist's idea clearly and effectively. It makes a great deal of difference how we put together the things we draw within our picture space. Often, a picture will succeed or fail, depending on how well it is composed.

Composition, in a basic sense, means combining forms and space to produce a harmonious whole. When we make a picture, we arrange the picture elements much the way a composer of music arranges musical notes and themes to form a harmonious result. The composer of music creates an arrangement in sound — we, as artists, create a visual arrangement. In composing a picture we are chiefly interested in where we place our objects in the picture space, how important we make them in size and value, and how they relate to each other and to the outside borders of the picture.

Good pictures, we see, do not simply happen. They are not the result of thoughtlessly throwing together miscellaneous objects or filling up a background with details. No matter how well we draw or paint, unless we plan our picture carefully, it is likely to leave the viewer with an unsatisfied feeling. A well-composed picture, on the other hand, will give the viewer a satisfied sense of order or beauty, although he may not realize by what methods this satisfaction was produced.

Every picture starts with an idea — a story we have to tell, an effect or mood we are striving to communicate. In composing, we select those things for our picture which clarify our idea, and we discard those which may distract or confuse.

No matter what the subject of your picture may be, begin by asking yourself: "What is the basic idea I want to get across? What things must I put in the picture so that the viewer will understand it at once? What is important — and what isn't?"

In composing, you emphasize those elements of your picture that will dramatize it the most. Usually this requires a change in the sizes of things. You make important objects larger or clearer or stronger than they may appear in reality, and less important objects you make smaller or less distinct.

Objects can be featured or played down by adjusting their position as well as their size. For instance, you might place a powerful, important figure in the middle of your picture space and draw him large, so he would dominate the picture. By contrast, a shy, retiring character might be shown much smaller and to the side, dominated by the space and the objects around him.

The artist can actually control which part of his picture the viewer will linger over and find most meaningful. By the way he arranges the objects, he can establish a definite focal point or center of interest, and lead the eye to it indirectly or directly. He can also use light and dark tones to help emphasize this center of interest.

Often the artist can use the natural shape of his subject to good effect in establishing his composition and the proportions of his picture. For example, if the subject is a wide expanse of meadow or sea, it might well suggest a picture of a long, horizontal shape. For a picture of a long, narrow subject like a tall man or a church tower, a vertical picture of similar proportions might dramatize the height of the subject most strikingly. Different forms are often best expressed by different picture shapes.

All of these are principles you can apply in developing your own compositions. Once you have learned how to use these principles, you will soon find yourself giving sharper, clearer expression to your ideas — saying what you want to say directly and interestingly in pictures.

The picture starts in your mind

Before making a picture, the artist must decide what he wants to show in it. He has to select his subject matter, and then he has to arrange it so that the picture will be as effective as possible. But, to start with, he needs an idea.

Ideas begin in the mind, and that is precisely where pictures begin, too. In fact, the mind or imagination is a natural creator of pictures. When we hear a word or think of an idea, the imagination goes to work at once and projects a picture in the mind.

Suppose we hear the phrase "Two lovers are sitting on a bench in the park." Instantly the imagination creates a picture of a young man and woman close together on a bench, perhaps locked in each other's arms. We visualize the walk, the surrounding trees, the grassy lawn.

Or, we may be listening to the radio and hear a crime play which begins with these words: "It is dusk. A blue sedan drives up to a gas station. From it the figure of a man emerges, the lower half of his face covered by a handkerchief. He moves silently toward the station, his right hand thrust ominously in his pocket." Immediately we conjure up a mental image, a picture of the whole tension-packed scene: the car, motor running, drawn up alongside the gas pumps, the door swinging open, the sinister figure of the gunman moving swiftly toward the station. Every word is fuel to the imagination.

We are always forming such mental images of things which we hear, read or think about. These images are the raw material of which pictures are made.

The first mental image which our mind forms in response to a picture idea is just one possibility. As we think about it, other and better views may occur to us. We must try out these variations before deciding which will make the best picture.

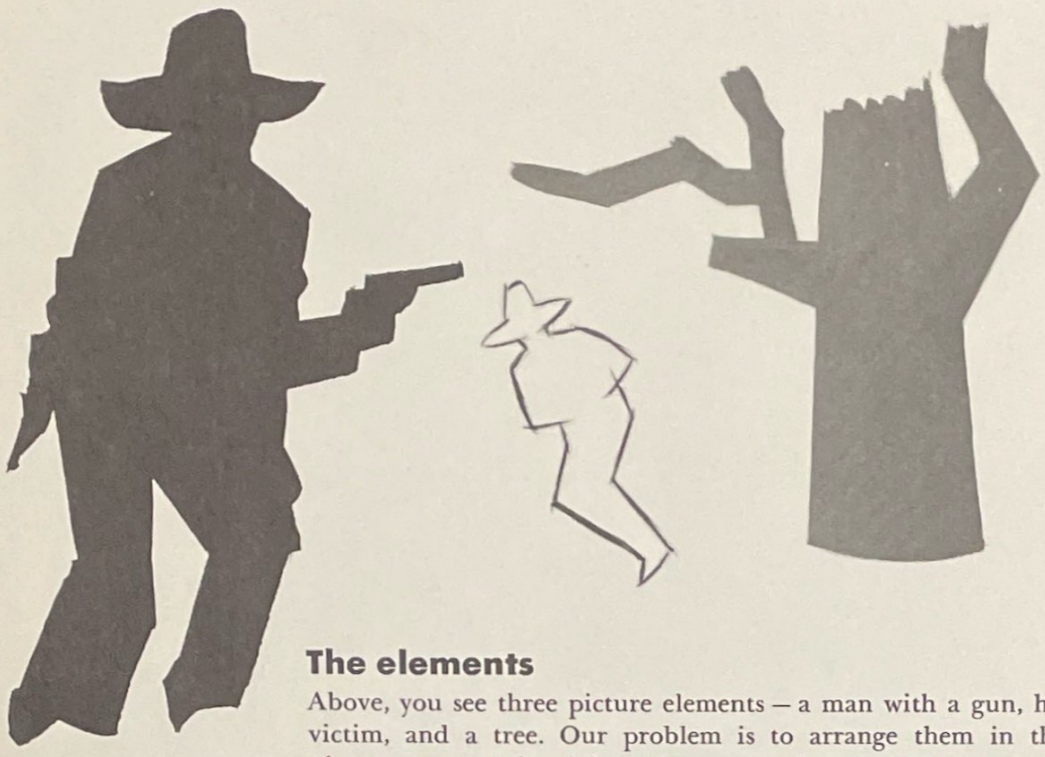
The artist thinks on paper. As one image follows another through the mind, we put them down on paper in the form of rough sketches, working out the arrangement of the objects which we see in our imagination. Both our thinking and our sketching should be broad and flexible at this point. This is not the time to bother with details!

Every picture starts with an image in the artist's mind. Here our picture idea requires us to show two lovers on a park bench. In our first mental image *(left)* we might see them from a distance, with trees, grass, walk, and sky occupying much of the picture space. Then, again, we might move in on the figures for a close-up view *(center)*. In the third of many possibilities we might picture the couple as if we were seated opposite them *(right)*.

Basic thinking and arranging

When you have a good mental image of what you want to show in your picture, the picture is already partly composed. The next step is to arrange the objects as effectively as you can.

Here we show you the kind of basic thinking you must do in composing. Start by simplifying the objects in your picture. In your preliminary sketches, reduce these objects to their simplest shapes. You need to try them out in different arrangements to find the one you like best, and this will be easiest if you ignore the details and concentrate on the big forms. These large forms must be properly related if the picture is to be successful.



The elements

Above, you see three picture elements — a man with a gun, his victim, and a tree. Our problem is to arrange them in the picture space at the right to form a good composition.

Placing the elements

Notice, first of all, how utterly simple the picture elements have been made. They are completely bare of detail. It is almost as if we decided on the general size, shape, and value of the picture elements and the background and cut them out of pieces of black, white, and gray paper. Our composition problem is mainly a matter of shifting them around until we arrive at the best arrangement. Naturally, we will work with a pencil — our "thinking tool" — and try out each arrangement of the picture elements in a rough sketch.

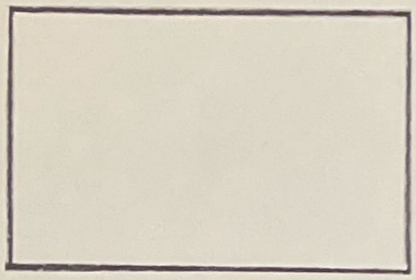
First, we try it this way. The figure of the gunman gives us a good dominant form up front but crowds the rest of the picture.

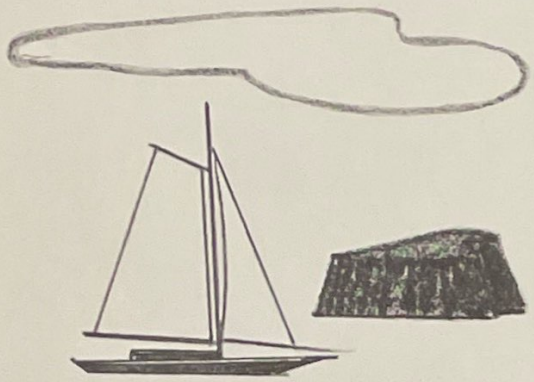
This arrangement doesn't work out because there is no dominant shape. Gunman, tree, and background figure all compete.

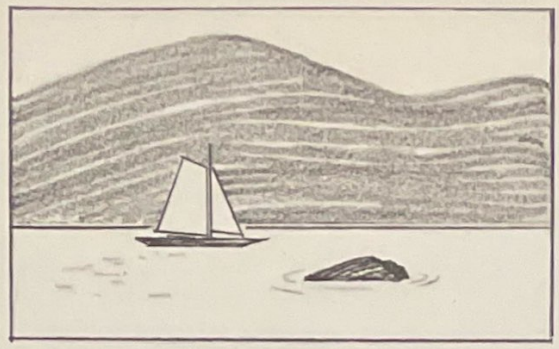
This time we try overlapping the foreground figure and the tree, but the tree looks too important and confuses the action.

Here is a good solution — it will do very well for our final composition. The action is clear and the shapes are well related.

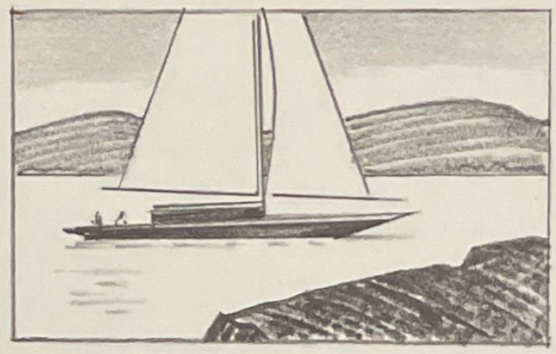
Problem Another composition problem: to arrange in the picture space below the four elements shown — a mountain, a lake, a rock and a boat.



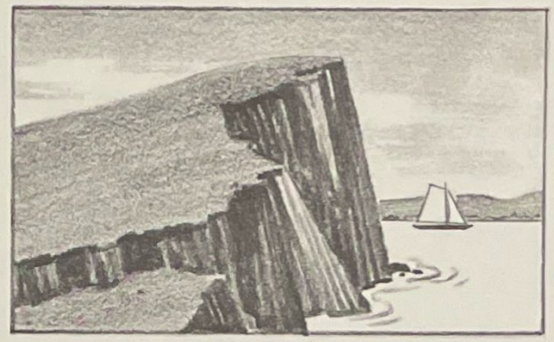




We might try them this way — with both rock and boat made small and set against the large shape of the mountain.

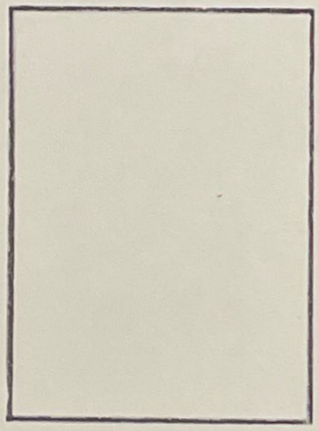


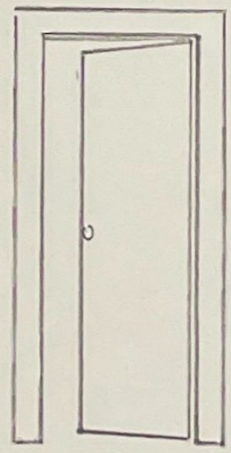
Here's another possibility. We might make the boat the dominant shape, move the rock to bottom right, and treat the mountain as incidental background.



Or the rock might be featured. Now both mountain and boat are secondary in the composition.

Problem Here again are four different elements, which we are going to arrange in the picture space at the left. Below are just three of the many possibilities which you can discover for yourself by making simple rough compositional sketches.





We can emphasize the figure by making it take up a large part of the picture space. The door, lamp, and table serve as incidental objects in the background.

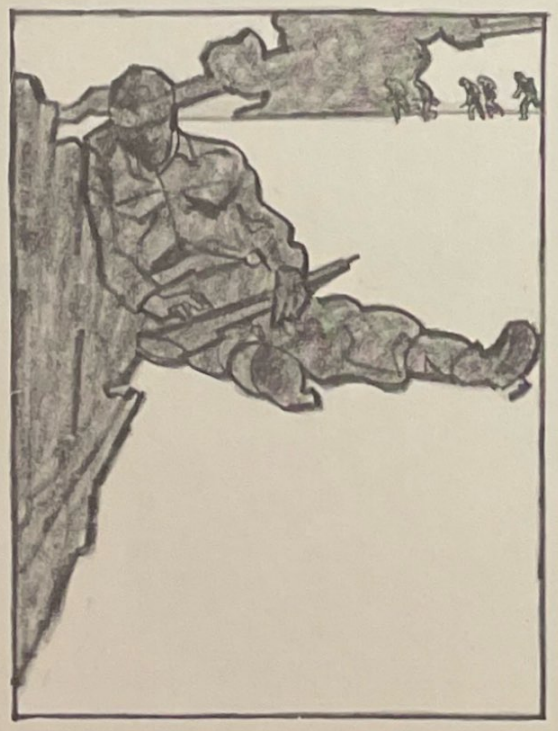
Here is another solution. This time we have moved the figure back and placed it behind the table. The figure and its surroundings are more balanced.

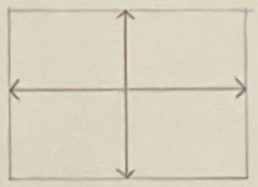
In this completely different arrangement the lamp, placed in the foreground, dominates the scene. It also acts as a frame for the figure in the doorway.

The four main elements of composition

To make your study of composition as simple as possible, we have divided the subject into its four basic elements — area, depth, line, and value. Here we show you what these elements mean, and how Austin Briggs uses them to compose a picture. At the start you will probably apply each of these principles very consciously. With experience, however, you will compose your pictures the way your Faculty members do, instinctively thinking of area, depth, line, and value all at the same time.

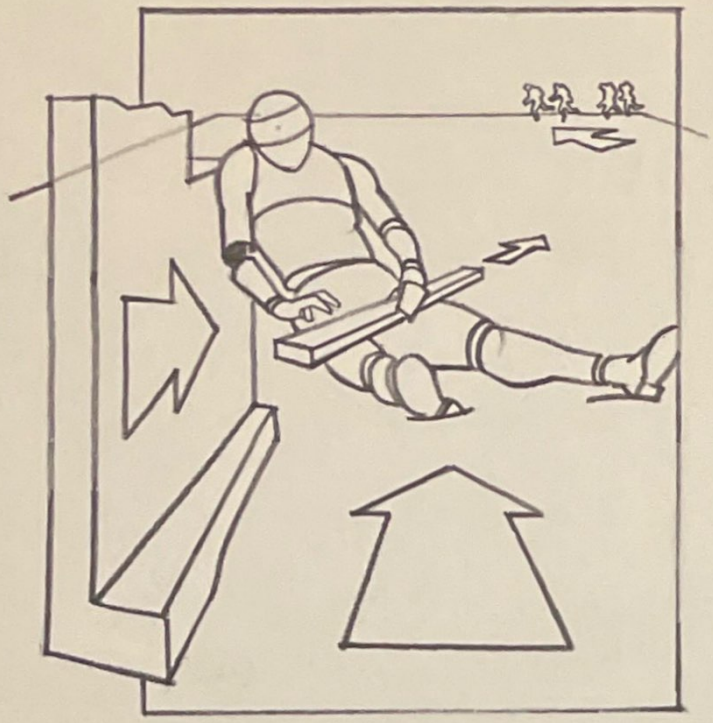
© The Curtis Publishing Co.

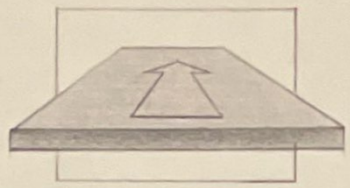




Picture area

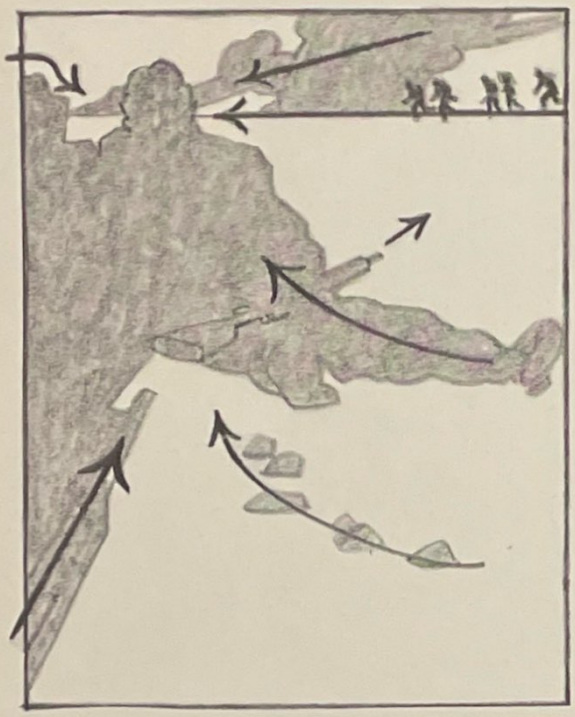
Picture area is the flat surface within the four borders of your picture — the surface on which you draw and paint. When you work in terms of picture area, your chief concerns are how big you make your objects and where you place them. In this illustration the figure of the soldier claims our attention at once because Austin Briggs made it the largest form in the picture and placed it near the center. The less important forms — the smoke and the soldiers in the distance — are all made smaller and placed in secondary positions.





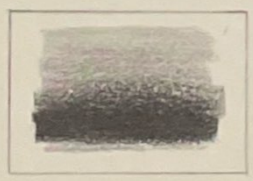
Depth

Depth is the illusion of distance or a third dimension. By drawing things in depth, you make them seem to exist in space, and to appear close to the viewer or far away. In this picture the strong feeling of depth is created by the broad plane of the beach. On it, the large figure of the soldier contrasts sharply with the smaller figures in the distance, making them seem far off. Also helping are the breakwater wall, which grows smaller as it recedes toward the main figure, and the rocks, which are shown in detail up front but become indistinct farther back.



Line

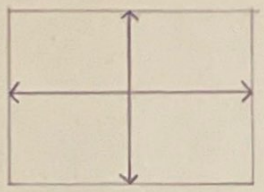
Line has two meanings: (1) The outline which encloses a shape. (2) The line of direction our eye follows in looking at a picture. This second meaning is the one we refer to here. In composing with line, you arrange your objects so their shapes or main lines lead the eye unconsciously to the center of interest. Here this is the wounded soldier. The horizon line, smoke, and running figures all carry our eye directly to his head. At the left, the breakwater shoots in toward him; at the right, our eye follows the line of his leg in from the border. The muzzle of his rifle points to a secondary center of interest — the running figures — and these lead us back to the wounded soldier.



Value

Value is (1) the lightness or darkness of a particular area or shape within the picture or (2) the over-all quality of lightness or darkness of the whole picture. The diagram shows us how the artist used value to strengthen his center of interest. Notice that he made his important forms dark, and set them against a light background. The strongest contrast is between the dark uniform of the soldier and the beach. Less important elements, such as the breakwater, smoke, and distant figures, contrast less sharply with the tones around them.

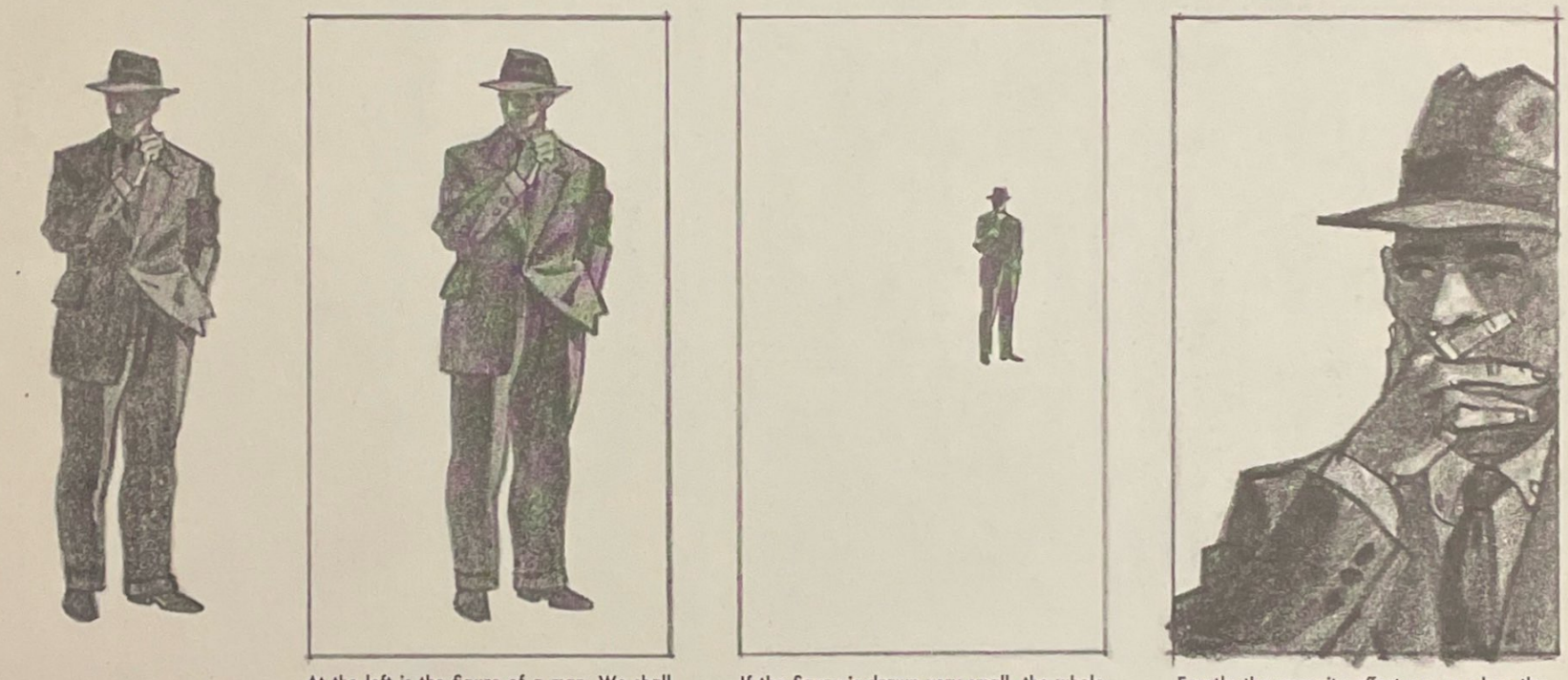
Picture area



The artist's first consideration in composing a picture is the picture area. This is simply the flat surface on which you draw or paint within the borders of your picture.

If you have ever taken a snapshot you have already worked with picture area. To take your photograph, you looked in the viewer of the camera and moved back to be certain your whole subject was in the picture — or else you moved closer so the subject would appear larger and clearer. These simple steps in controlling the space in a photograph are basically the same ones you use to control picture area in drawing or painting.

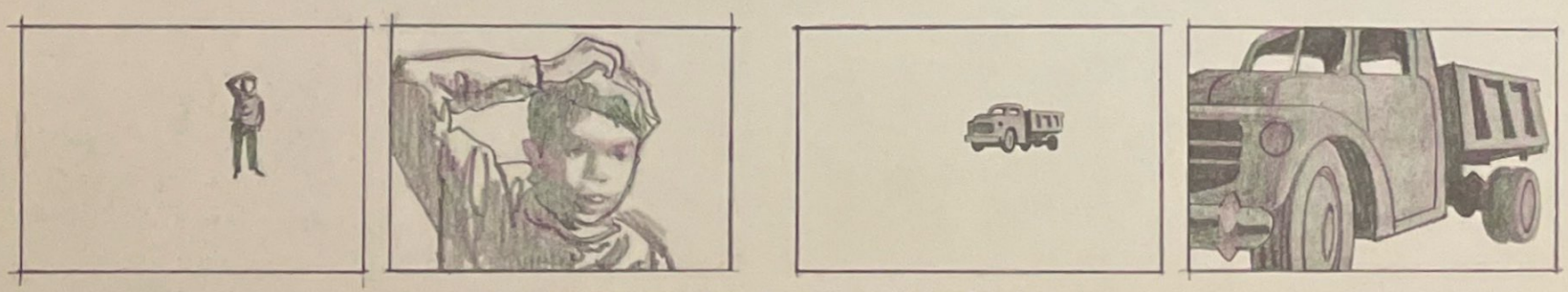
To use your picture area most effectively, you must weigh carefully where you place things within it and what size you make them. Your choice of size and placement should never be accidental or arbitrary. After you have placed an object in your composition, pause and study the size and location you have given it. Ask yourself: "Does this create the effect I had in mind?" If not, try making things larger or smaller. Move them to different places within the four borders until you are satisfied with the result.



At the left is the figure of a man. We shall try this figure in different sizes and locations in the picture area to see what happens. Drawn as above, the man dominates.

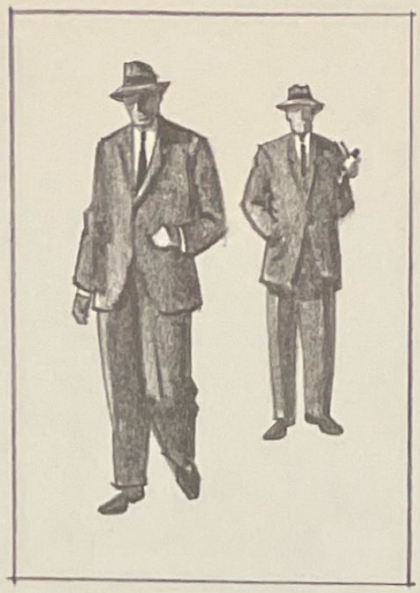
If the figure is drawn very small, the whole effect of the picture changes tremendously. Now the man seems isolated and far away — overpowered by the space around him.

Exactly the opposite effect occurs when the figure fills a large part of the picture area. Now he overwhelms the space. This is appropriate for a close-up, intimate view.



No matter what our subject, the same principle applies. For example, we can make a small child appear to overpower the picture space — or a huge truck seem isolated and remote. The point is to choose a size appropriate for the effect we want.

The effect that one object or figure completely overwhelms another can be created by sharp contrasts in size, as in this composition.



It is not necessary to have great disparity in size for one figure to claim our attention over the other. Here the nearer figure dominates.

Here neither figure is dominant. This is all right if you want both figures the same size — but normally it would be considered monotonous.

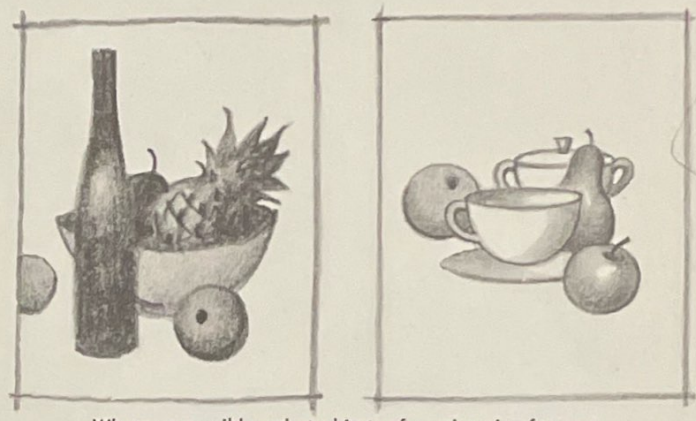
Vary your sizes with a purpose

When we show just a single thing in a picture, the viewer's eye cannot help but be drawn to it. No matter how small we make this single object, it is the center of interest — the most important thing in the picture. However, when we add a second object, a third, or still more, the situation becomes more complicated. Unless we establish a scale of relative importance among these things, the viewer's eye will not know where to go, and he may not understand the message that the picture is supposed to convey.

Again, one of the artist's ways of showing what is important in his picture is through the relative sizes he makes his objects.

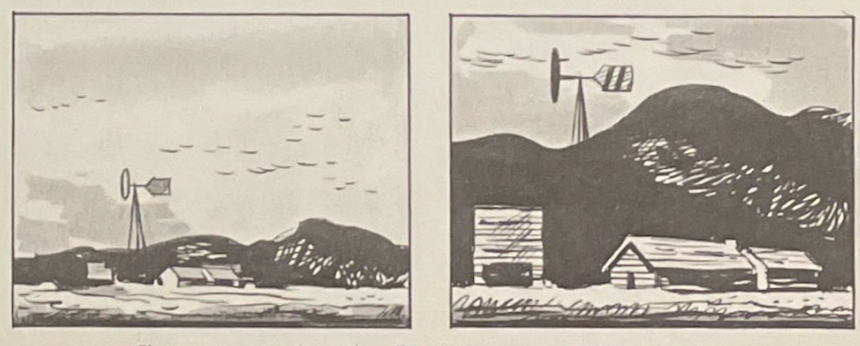
If, for example, we want to compose two figures in a story illustration, we can make one figure overwhelm the other or dominate it just slightly — depending, to a good extent, on the relative size we make each figure. If we want the viewer's interest to be divided equally between the two figures, we can make them both the same size. It is possible to place strong emphasis on a figure by drawing it in the foreground and making any other figure much smaller. The same rules apply when we have many figures or objects in a picture.

These, admittedly, are very simple examples. The possibilities are endless. However, the basic principle remains the same: The size we give to things and where we place them control their importance in the picture. Size should never be chosen haphazardly or without regard to the effect it will produce. It should be decided upon just as carefully as the action or pose.

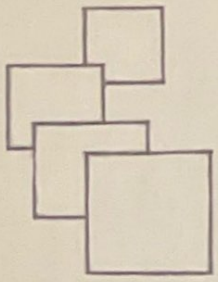


Whenever possible, select objects of varying size for your picture *(left)*. This variety creates interest. Objects that are alike in size will tend to appear monotonous even though they are different kinds of things *(right)*.

In the picture at the left the sense of distance and the dominance of space is easily felt. By drawing the figures larger *(right)* we make them dominate the picture area.



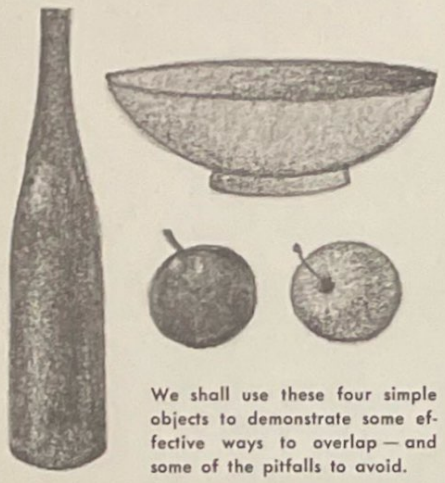
Figures or mountains — the effect is the same. In the view of the mountain at the left, we immediately feel the dominance of the sky. But if our mountain takes up most of the picture space *(right)* we get the feeling of its huge, overwhelming bulk.



Overlapping

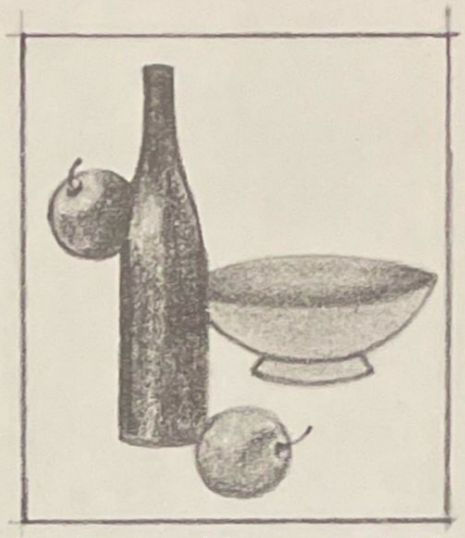
Most of the pictures we make have more than one object in them, and each often differs from the others in size and shape. Overlapping provides a good way to organize these varied objects into interesting, unified arrangements.

When we overlap things in a picture, we are applying a principle we observe at work in everyday life. Most of the things we see are partly hidden or overlapped by other objects. Overlapping, however, can also help us to express our picture idea more directly. By partly concealing the secondary objects through overlapping, we can make the important ones more prominent.

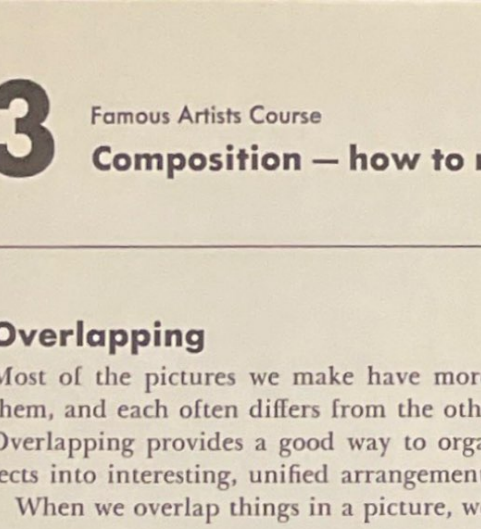


We shall use these four simple objects to demonstrate some effective ways to overlap — and some of the pitfalls to avoid.

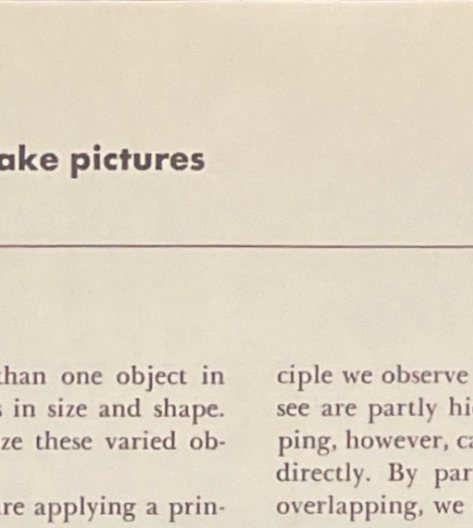
Here is a natural tendency many students have at first: they show all of each object. Isolated objects do not make a well-organized picture.



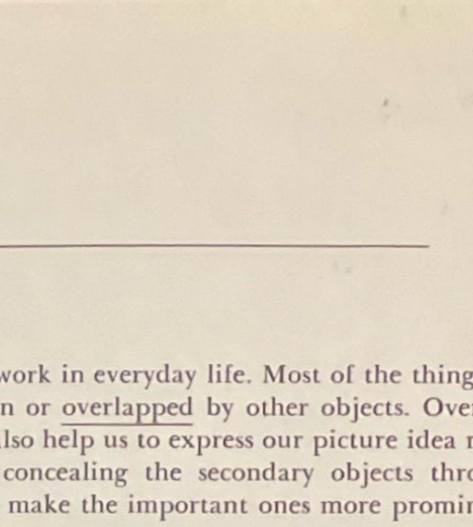
This picture has a little more unity — but the objects touch each other rather than overlap. Overlapping should be more decisive.



Poor overlapping — the objects are lined up right behind each other. The apple in the bowl is lost, and the bottle seems to rest on the foreground apple.



Moving the bowl to the right helps — we can see the apple in it now. But the bottle is lined up too directly behind the foreground apple.



Now the composition works well. We have moved the bottle and bowl to the left, the apple to the right. Everything doesn't have to overlap.

Cropping

Even the border may be used to overlap objects. This is commonly called "cropping." The border may be used to crop a large part of the object — as long as the part which shows is typical enough to identify the object.

When we show all of each object in a picture the effect tends to be dull and uninteresting. This picture would be better if the objects were rearranged as at right.

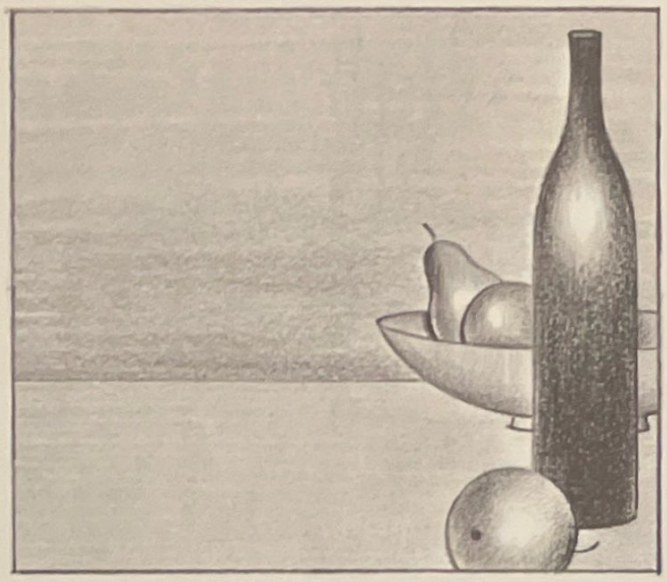
The shapes here are the same as those in the picture at left — but the effect is more interesting because the objects are varied in size and overlapped. The tree, cropped by the border, serves as a "lead in."

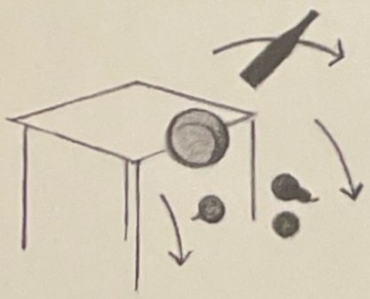
When all the objects are drawn entirely within the frame lines *(left)* the picture may appear formal or monotonous. But when parts of the objects extend beyond the frame lines or behind one another, we have variety.

Applying common sense to composition

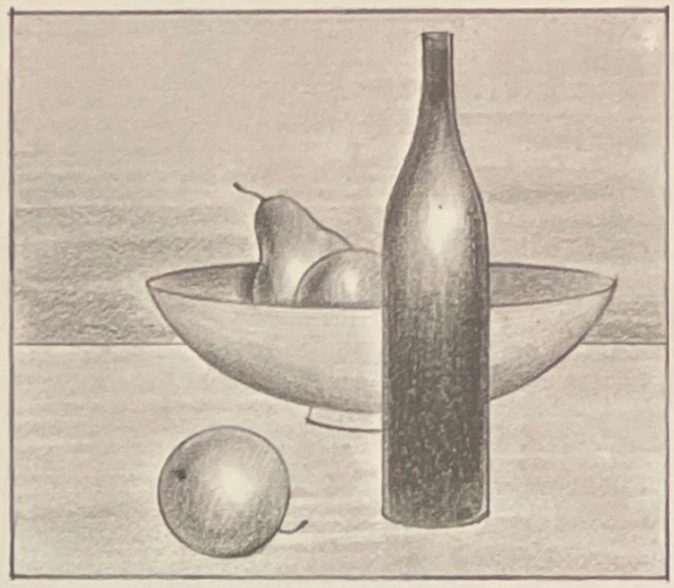
Although the actual making of pictures may be new to you, you will find that you have a good deal of practical experience and judgment which you can apply in composing them. The same rules of common sense hold true for pictures as for real life. For example, a picture, like a room, may be bare and empty, or crowded and cluttered, or have too much in one corner — and, under ordinary conditions, none of these extremes is good.

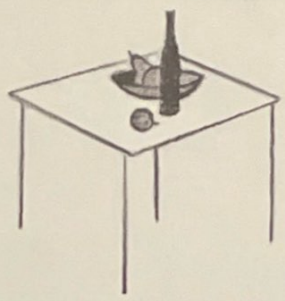
Below are examples which will help you tie in your thinking about picture making with your everyday experience. They demonstrate that there is nothing mysterious about composing a picture. It calls for the same kind of common sense and judgment you use in solving the ordinary problems of daily living.



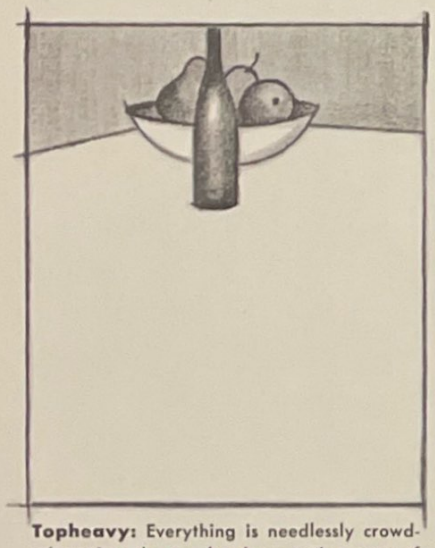


Let's apply a common-sense approach to picture making in this arrangement of some fruit, a bowl and a bottle. This composition <u>does not</u> make sense. Why crowd everything against the right border — and waste two thirds of our picture area? It's like setting objects on the very edge of a table. We get the uncomfortable feeling that they are in danger of falling off.

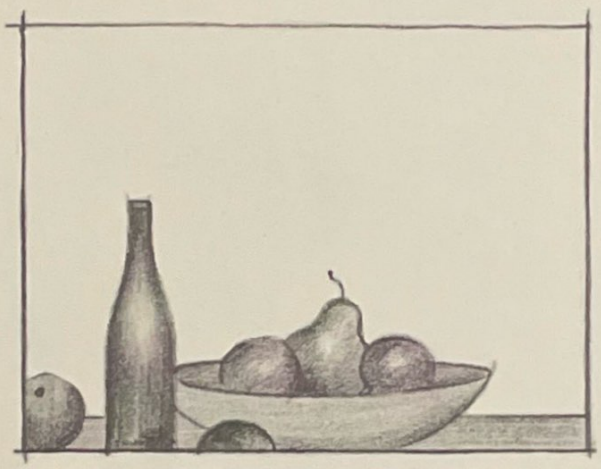




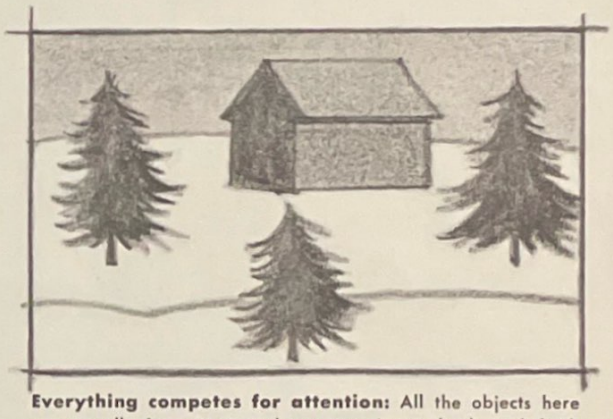
This arrangement makes sense because it makes more logical use of the whole picture area. The objects rest comfortably within the picture space. Nothing seems to be falling out of the composition as in the first picture. Both bottle and bowl are placed off center, to avoid splitting the picture in half. The left side of the picture area is no longer empty and wasted.



Topheavy: Everything is needlessly crowded against the top border, wasting most of the picture space.

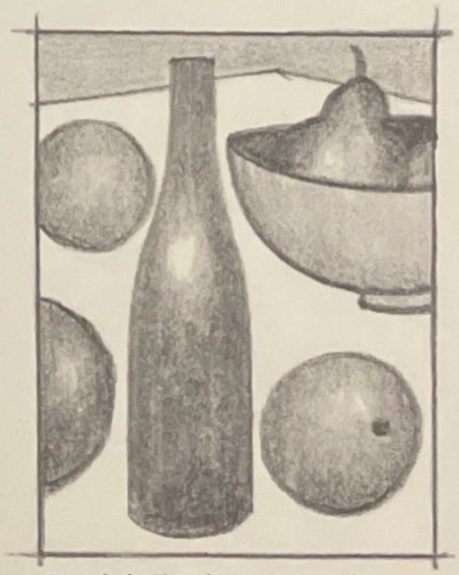


Bottom heavy: This arrangement is the reverse of the left one. Everything is jammed against the bottom border and the rest of the picture area is unused.



Everything competes for attention: All the objects here are equally important, and our eye jumps back and forth from one to the other without any center of interest on which to rest. All right for a wallpaper, but not for a picture.

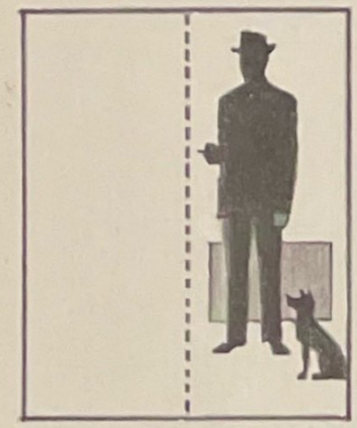
Shapes should be clear: *(Left)* It is difficult to see the man because his form merges with that of the tree against which he is leaning. *(Right)* It makes better sense to show the identifying shape of the man standing out against the contrasting light background. Here his form and action are perfectly clear.



Crowded: The objects in this illustration are too large for the picture area. They almost bump against each other, creating an obvious effect of overcrowding.

Points to remember

On this page we show you some more common-sense rules for arranging objects inside the picture area. Study these rules carefully and fix them in your mind — they will help you to avoid unnecessary errors. Although our examples are very simple, the points that they make apply to much more complicated pictures also.



Don't split the picture in half: Everything is crowded into the right half of the picture, with the left side completely empty.

Use the whole picture area: Note that the figure is placed just enough off center to keep from splitting the picture in half.

Don't line things up: This kind of placement is monotonous. Things are placed on a line at equal intervals.

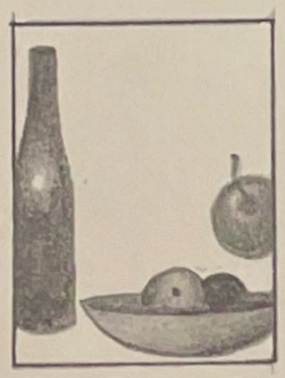
Vary the placement: Things look more interesting when they are varied in position and overlapped.

Don't crowd the bottom: Here the objects have been crowded into the bottom half of the picture and the upper half is empty.

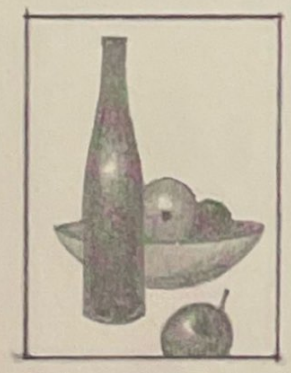
Use the upper half, too: It is a mistake to waste any of your picture area. Use the space in the upper half of the picture, too.

Don't center everything: Things are lined up vertically, and the result is monotonous. The objects seem to rest on top of each other.

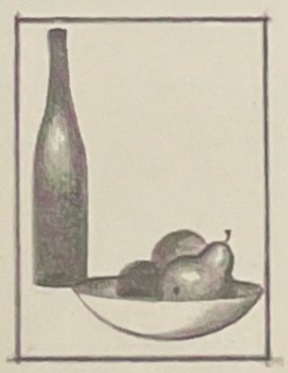
Move things to the side: This effect is more interesting because of variety in placement. The objects are behind each other in space.



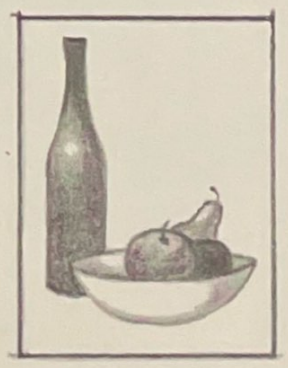
Don't leave a hole: This will happen if you line things up along the borders. The center of the picture becomes an empty hole.



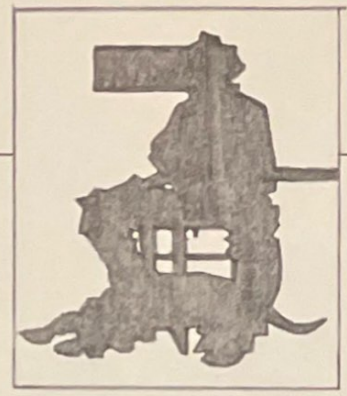
Make good use of your space: The space in the center of your picture is important — put it to good use. Here is just one possibility.

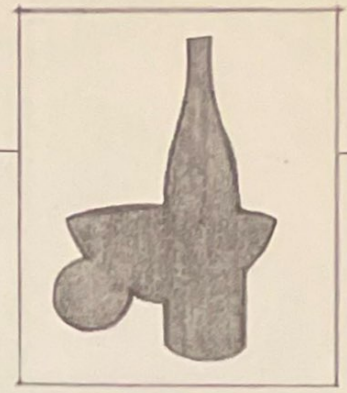


Don't let objects just touch: The bottle appears to be resting on the bowl — and both objects seem to frame the white space.



Overlap the objects: Raise the bowl and make it overlap the bottle. Bowl no longer touches border, and there is a better feeling of balance.





Reduced to its simple over-all shape, this magazine cover illustration shows Rockwell's concern for the same principles of composition we demonstrated in simpler pictures such as the one at the far right. Rockwell combined his several picture elements to create one varied, interesting whole.

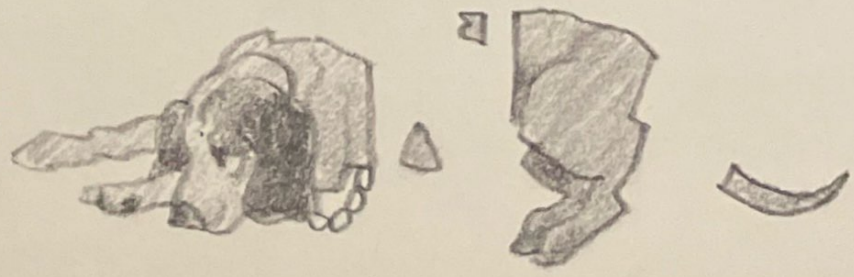
© The Curtis Publishing Co.

Study the way Rockwell has put together his four main objects — window, sheriff, gun and dog — and notice how carefully these things are overlapped to reveal what they are. For instance, see how the hat breaks the rectangle of the window at the top, and the gun butt and barrel show just enough to identify these objects. Even the keys are more easily recognized because they break the line of the chair seat.

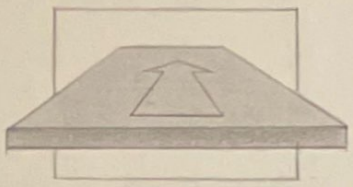
Applying the principles — Norman Rockwell

Norman Rockwell is famous for the human interest and the elaborate detail he puts into his pictures — but they owe just as much to the skill with which he composes them. In creating this illustration for a magazine cover, Rockwell gave careful thought to the size of the main figure and where he should place it. In overlapping the objects, he made sure that the important identifying characteristics of each one were not obscured. His picture proves that the things you have been studying about size, placement and overlapping are just as important to the success of a major magazine cover as they are to your lesson assignments.

If we study one form, such as the dog, in detail, we realize the care with which Rockwell designed each object in the picture. The middle of the dog is hidden and overlapped by both the boots and chair legs — yet we have no trouble recognizing its form and we feel that it is all there. This is because Rockwell was careful to show the most important and characteristic parts.



Depth



Depth, in a picture, is the illusion of distance or a third dimension. If our pictures are to create a convincing sense of reality, we must suggest a feeling of depth in them.

One way of getting a feeling of depth in pictures, we have seen, is to overlap things. Another way is to draw objects smaller as they get further from the eye.

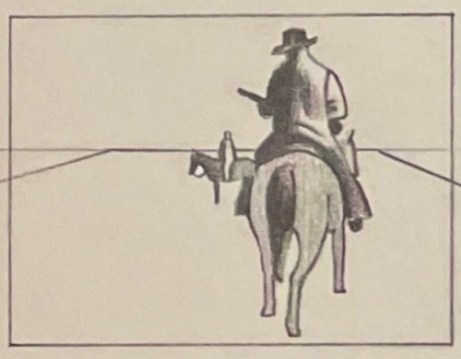
At the same time, we must arrange our objects in depth so that they express our picture idea accurately. Purpose and the effect we are working for must be the guiding considerations here, just as they are when we arrange our objects within the borders of the picture, or picture area.

In the illustration below we see how Fred Ludekens has arranged two figures in depth to make a dramatic storytelling picture. He has placed one figure in the foreground, so close to the viewer that we have a feeling of being directly involved in the situation. The other figure is further off, but within talking distance, as required by the story. Far in the background, even the high mesa appears low.

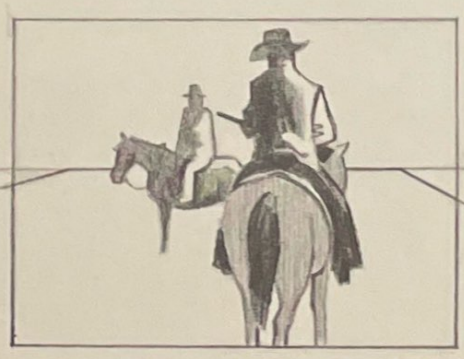
In his preliminary sketches, Ludekens tried out other possible arrangements in depth. The diagrams below illustrate the kind of thinking he did. Like him, you should always examine your effect very carefully to decide whether the figures are at just the right depth — and make changes and adjustments until they tell your story the way you want it told.

© The Curtis Publishing Co.

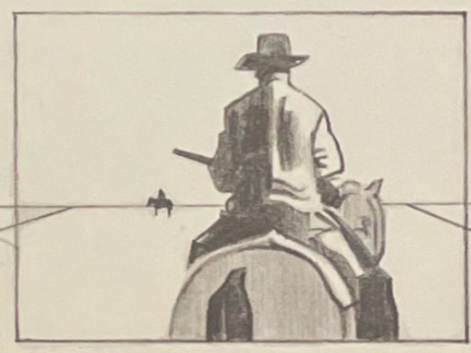
FRED LUDEKENS



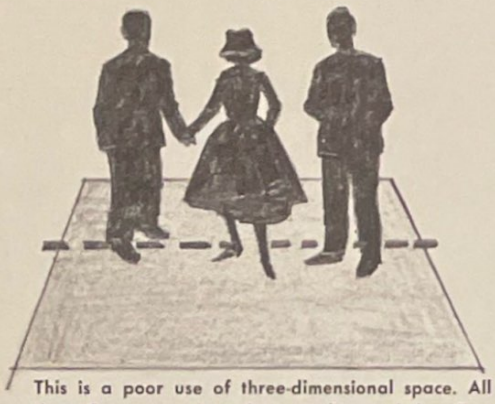
Different sizes produce different effects of depth. For example, we can push both riders back in depth by reducing their size. Here, all of the foreground rider is within the picture area, but we do not feel the same sense of nearness to the situation as in the actual illustration.



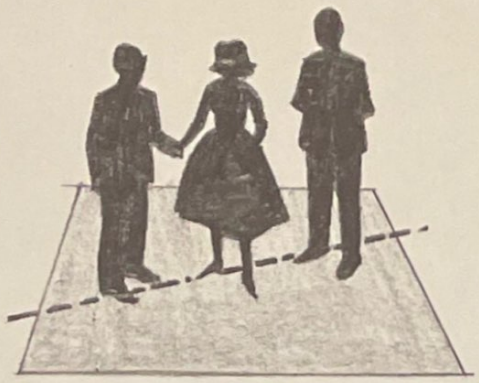
Both riders appear somewhat closer to us when we make them larger. The combined forms of the horse and rider in the foreground no longer fit within the picture area, but are cropped by the bottom border. This is better, but the main figure is still not important enough.



Now we've really separated them. The border cuts off the horse's legs completely and the second rider is a tiny shape on the horizon. This one might be all right where great depth or distance is important to the situation, but the figures could not possibly talk to each other.

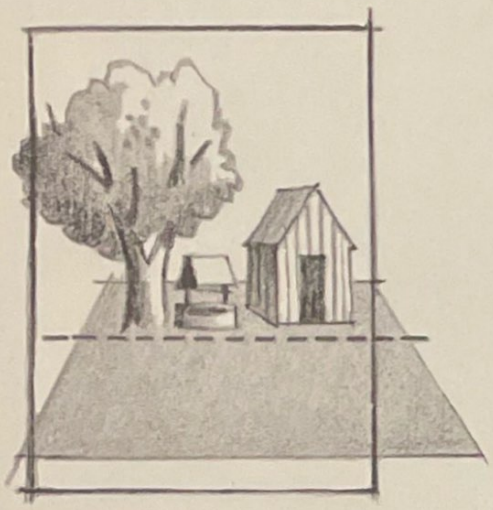


This is a poor use of three-dimensional space. All three figures stand on the same line and the effect is one of flatness rather than depth.

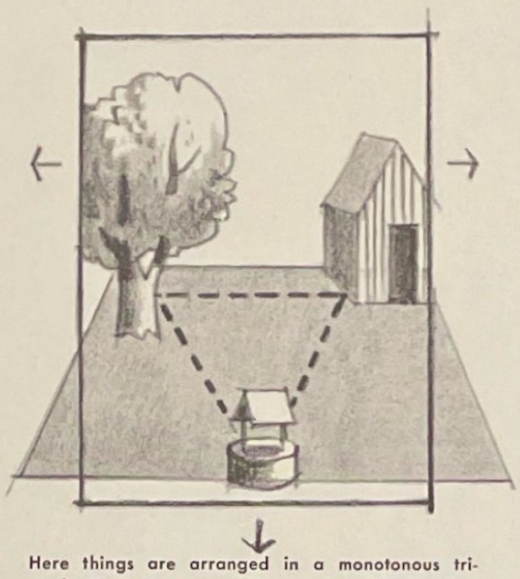


Here depth is suggested slightly more than in the preceding diagram, but the total effect is monotonous because the figures still stand in a line.

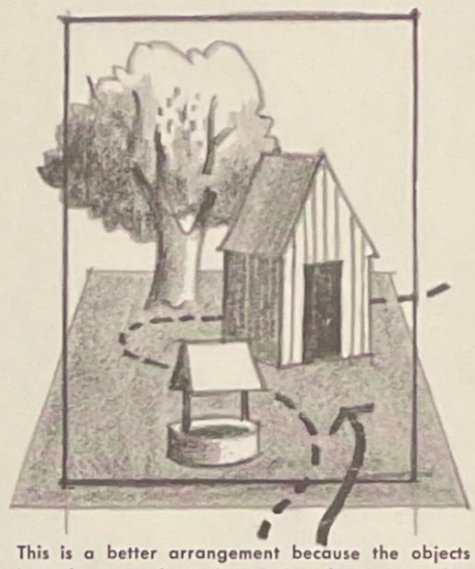
This is by far the most interesting arrangement. The figures are overlapped to make full use of the three-dimensional plane.



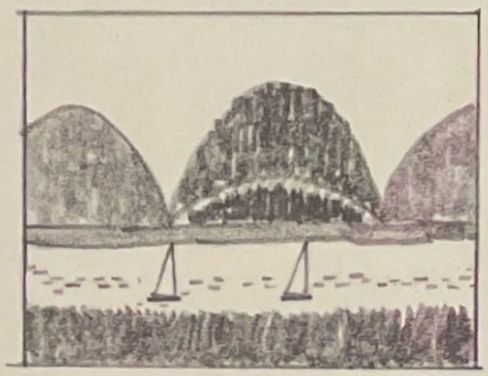
The same principles apply, regardless of subject matter. These three objects look flat and uninteresting because they are in a straight line.



Here things are arranged in a monotonous triangle. The objects crowd the borders. Overlapping would have created a stronger illusion of reality.



This is a better arrangement because the objects have been overlapped and the placement makes interesting use of the three-dimensional plane.



There is no overlapping here. The flatness is emphasized by the similar shapes of foreground and water and the mountains. The far shore seems to be on top of the boats.

The varied shapes of foreground and water now carry our eye gently back into the picture. Note the effect of distance created by the overlapped mountains and staggered boats.

Use depth in an interesting way

Overlapping, cropping and making objects appear smaller as they recede into the distance are useful devices for giving pictures a sense of depth, an illusion of reality. It is not enough, however, to create depth in a composition — we must do it in an interesting way.

The drawings on this page show right and wrong ways of suggesting depth in pictures. Unless there is some special reason for it, do not line up objects in a row, crowd them into a half or a quarter of the picture depth, or arrange them in a regular or obvious design, such as a cross or a triangle. It is much better to place things so that they make a varied, informal, and interesting pattern in depth.

Often the interest in a picture can be increased by selecting a different view from the one you start with. In the first view the objects may be all of a size or lined up at regular intervals. By taking another view, it may be possible to stagger the objects at different intervals, to make some large and some small for the sake of variety. You might try a view from the side in place of one from the front, or change the angle of vision in some other way. There are always new possibilities worth considering.

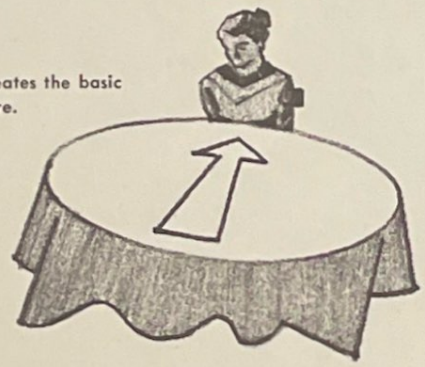
Don't ever be satisfied with an ordinary composition or keep repeating the same few basic arrangements in your pictures. Try to create something new. Think — experiment — move your objects around in depth until you arrive at arrangements that are different and interesting. That is what the best artists do.

© The Curtis Publishing Co.

In this composition, notice that the sofa appears narrower as it leads into the depth of the picture. The overlapped curtains and the decorative rooster create depth on the wall plane. The cropping at the front brings us right into the scene.

Using props to create depth — a parker

On this page we see how Al Parker uses "props" — objects — to build a sense of depth in his pictures. In each of these illustrations the figure or figures are the center of interest, and they are placed toward the rear of the picture. Parker arranges the objects in the pictures so that they create a strong feeling of depth and at the same time lead our eye back into this depth to the center of interest.



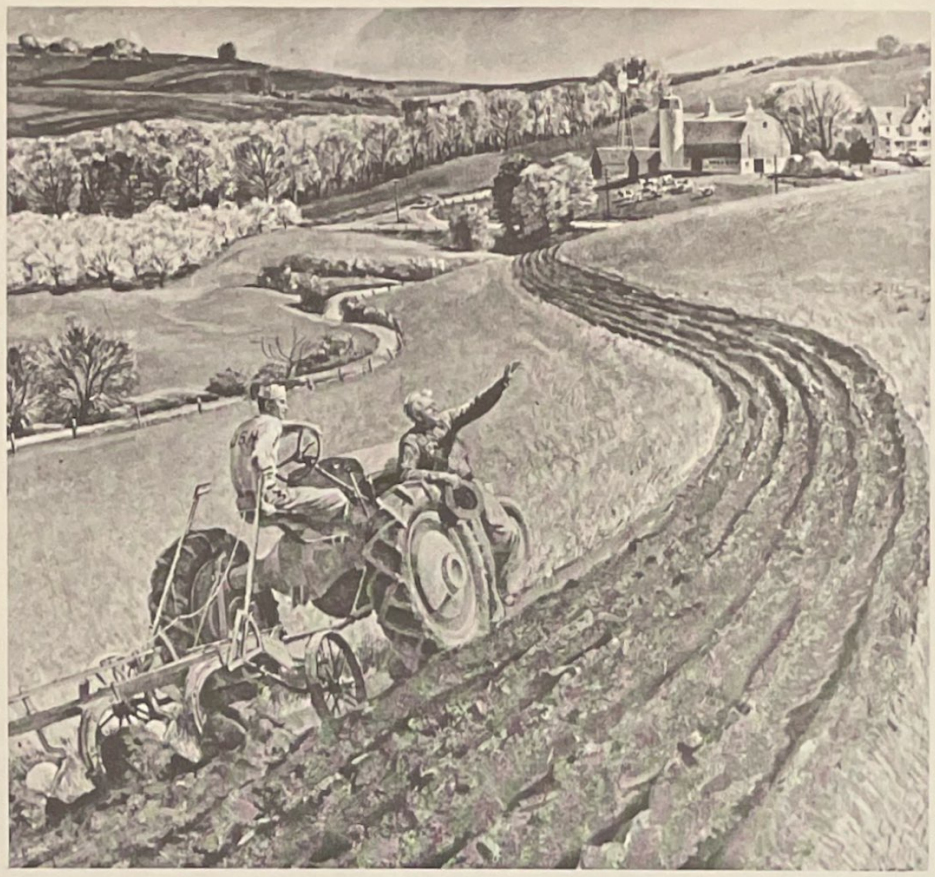
The plane of the table top creates the basic feeling of depth in the picture.

Parker has overlapped all the elements of his illustration so that they not only lead back into depth — they also form a single interesting over-all shape. Around this shape the background space is interestingly varied in every part of the picture.

Courtesy McCall's

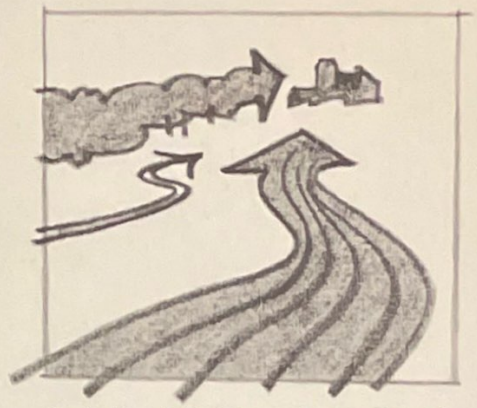
In this illustration Al Parker, wanting to show a woman sad and alone, placed her against the expanse of background so her loneliness could be felt. The empty chair at the front tells the rest of the story. The dinner service is arranged in depth to lead your eye across the table to her.

© The Curtis Publishing Co.

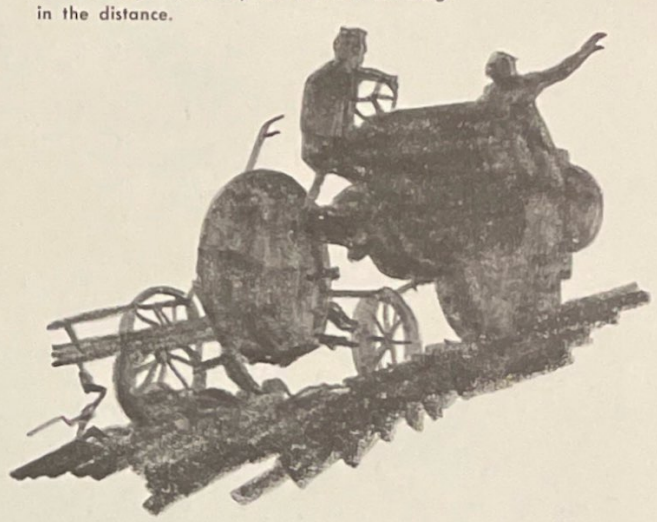


Design in depth — Peter Helck

In this cover illustration for a farm magazine, Helck's center of interest is the two figures and the tractor and plow. He drew them large and placed them in the left foreground, so they would dominate the scene. He arranged the plowed furrows to carry our eye sharply back over the hillside to the farm — and further emphasized this movement into depth by the direction of the tractor and the road at the left, as well as the gesture of the farmer.

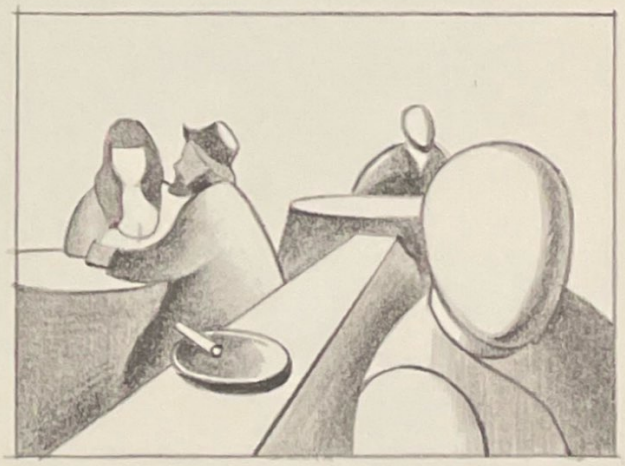


The feeling of depth is greatly strengthened by the lines of the plowed furrows, which narrow as they extend into the background. These furrows and the strips of trees in the background lead our eye inevitably to the farm buildings in the distance.



The shapes in the foreground are carefully overlapped to reveal the identifying features of the tractor and plow as well as the typical gestures of the two figures. They are placed to direct our attention into the depth of the picture.

Courtesy Esquire



Groupings in depth — Stahl

Ben Stahl had three sets of figures to arrange in this room, and he composed them to create a striking effect of depth. He made the most important figure largest and placed him in the foreground. The others he made smaller and placed them further back, staggering the groups for variety and interest. The diagonal created by the bench top pulls our eye sharply back into the room and strengthens the sense of depth. Note that the ash tray is actually larger than the figures at the rear.

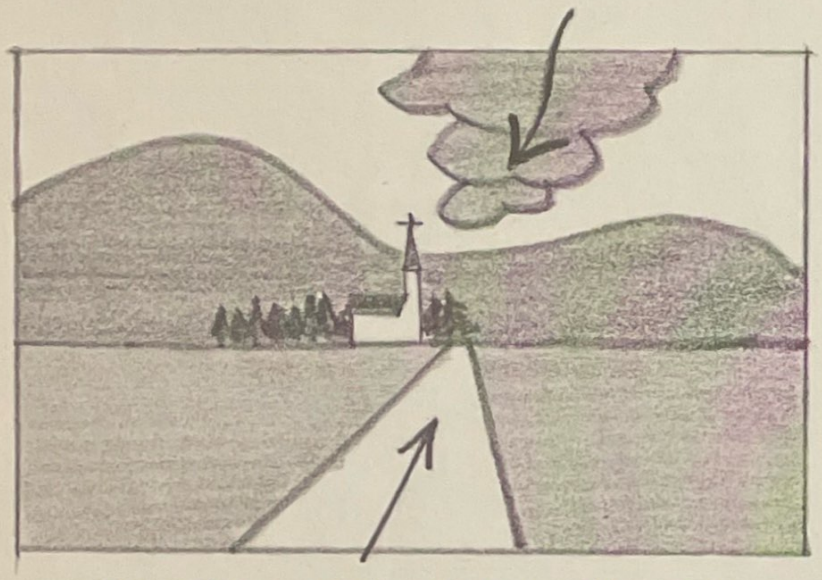
Line

The term line, as generally understood, is simply the outline of a shape. When we apply it to composition, however, line means the direction in which our eye moves as we look at a picture. We create this directional kind of line by arranging the objects in the picture so that their shapes or their main lines lead the eye unconsciously to a center of interest.

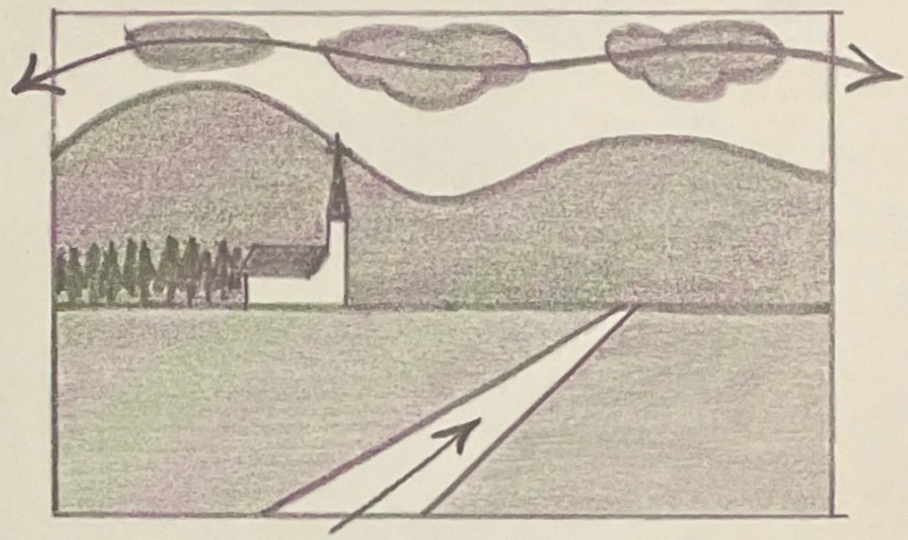
Controlling the movement of the viewer's eye within the picture borders is a very important part of picture making. The artist must always be aware of what the lines in his pictures do. In composing a picture we must plan these lines to help guide the viewer's eye. We should make sure that one line leads to another, and ultimately to some center of interest. If we work unthinkingly, we may create strong lines that lead to unimportant parts of the illustration or out of it altogether.

It is also important to be aware of the type of movement that directional line creates. It can move our eye along quite smoothly and rhythmically from one thing to another, grouping and relating objects which belong together. On the other hand, the movement may be abrupt — the artist may purposefully create a clash of lines. This may be appropriate if he is drawing a scene of violence or conflict.

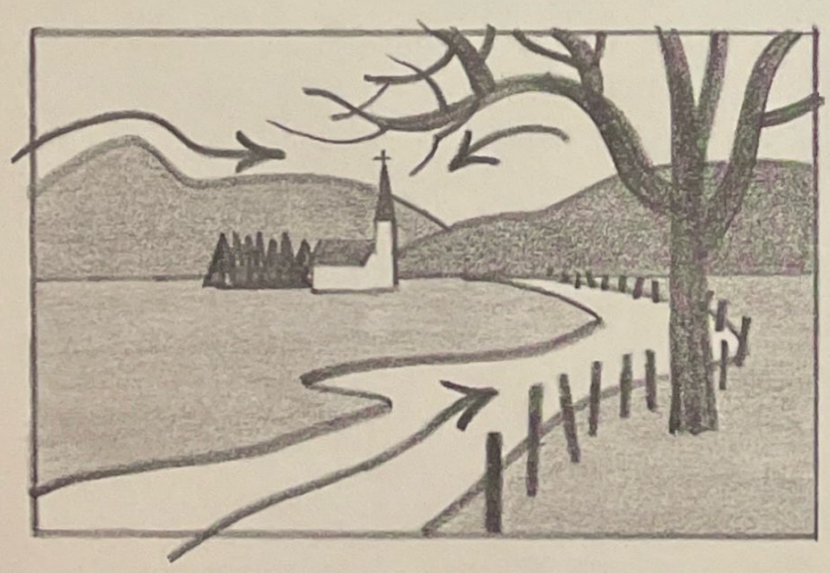
Line can be a strong force or a subtle one — but it should always lead the viewer so that he will see and feel the things we want him to.



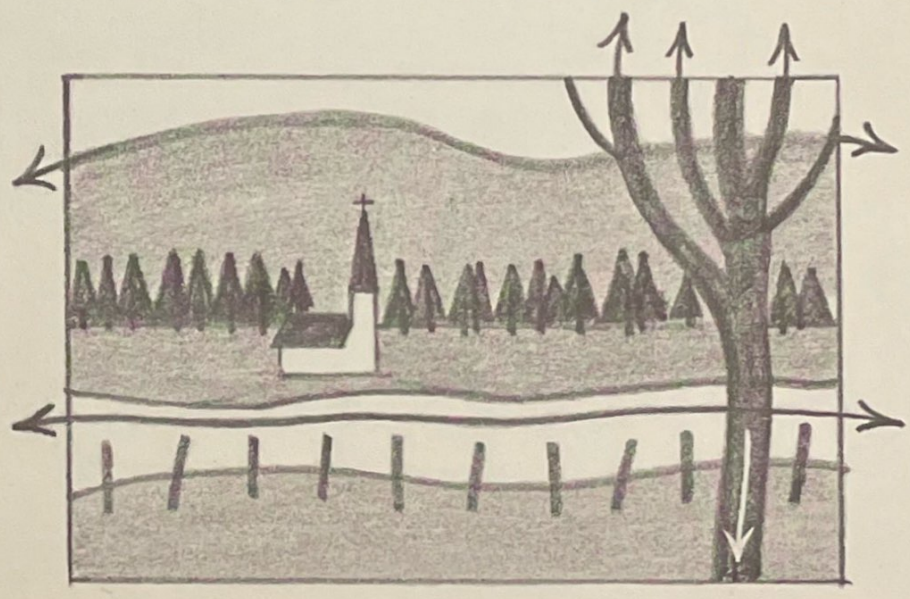
Here is an obvious use of line to point out the center of interest in a picture. The converging sides of the road and the overlapping clouds are deliberately placed to lead our eye to the church. Even the line of the mountains intersects and further draws our attention to the church.



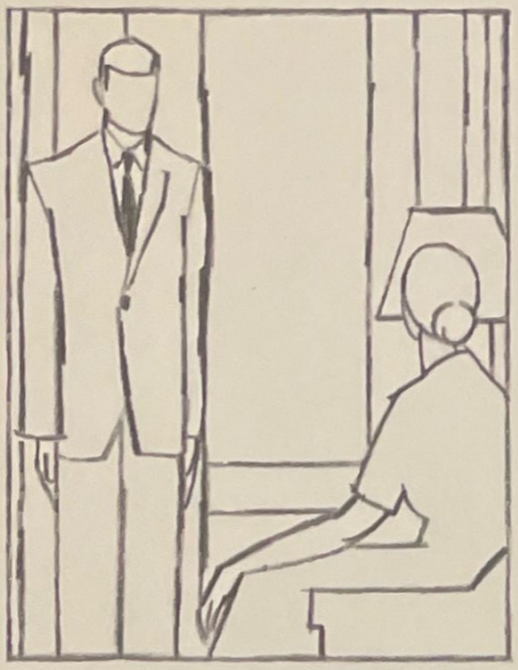
This is what could happen if our placement of lines were thoughtless. Now, instead of leading our eye to the church, the major lines lead past it. The clouds even lead our eye out of the picture. Such a scene might be found in nature but not in a well-composed picture.



Here is a less obvious example of the use of line. Our eye enters the picture in the lower left corner and moves along the road. This movement is picked up by the tree trunk, and carried out through the branch to the church. Again the mountains intersect the steeple.

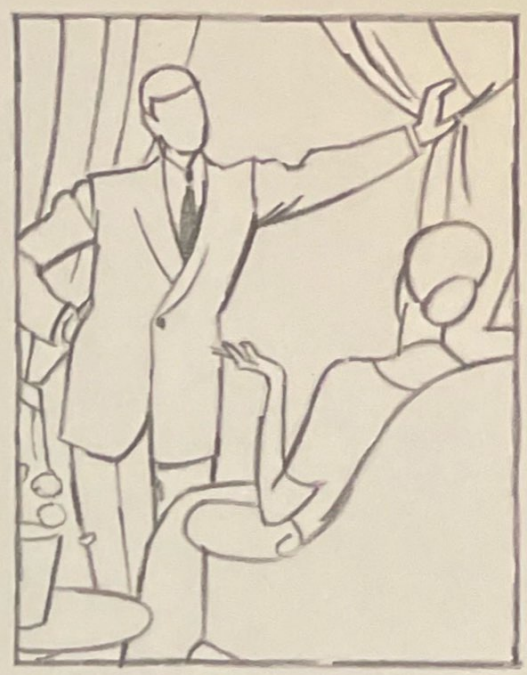


All of the lines in this picture work against good composition. The lines of the mountains and road, and the rows of trees and fence posts carry our eye past the center of interest and out the left or right borders. The large tree leads our attention out of the picture.

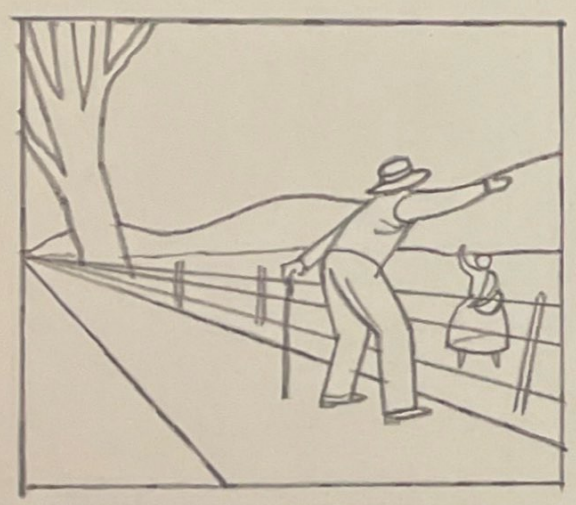


1 This first attempt at composing two figures in the picture space is very weak. The lines of the man's suit are confused by those of the drape behind him. The lampshade hits the edge of the other drape and confuses the lines of the woman's head. The window in the center is an empty, wasted space. Our eye is pulled down and out the bottom border by the converging lines of the woman's hand, the drape, and the man's side.

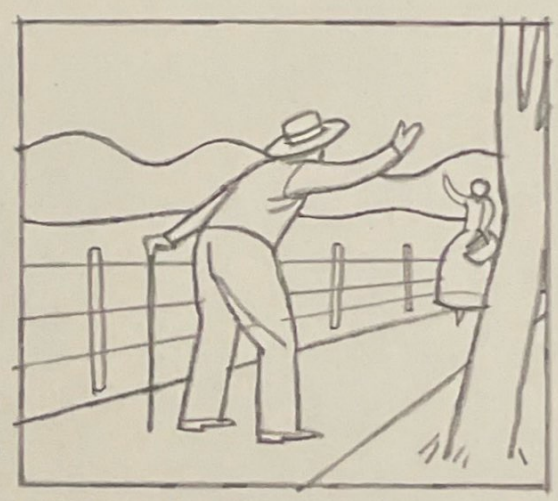
2 By moving the man to the right and raising his arm we greatly improve the center area. The dull rectangle of the window has been broken into two interesting irregular shapes. By showing more of the chair we move the woman out of the corner. However, the side of her head comes together with the drape confusingly and her arm still leads to the bottom. We have added a coffee table in the corner but it bumps the man's leg.



3 Finally we change the woman's pose to tie the whole composition together. Now her left arm leads up and over to the man, the graceful line of her hand being continued in his hand-on-hip gesture. Her head has been moved to the left of the edge of the drape and the lamp has been moved back. The table is shifted to the right to block the movement of skirt and trouser lines out the bottom border.



1 Almost every main line in this picture works against good composition. The lines of the road, fence, and hill carry our eye sharply to the left border. Even the tree leans out of the picture. The man's arm runs into the top line of the hill.

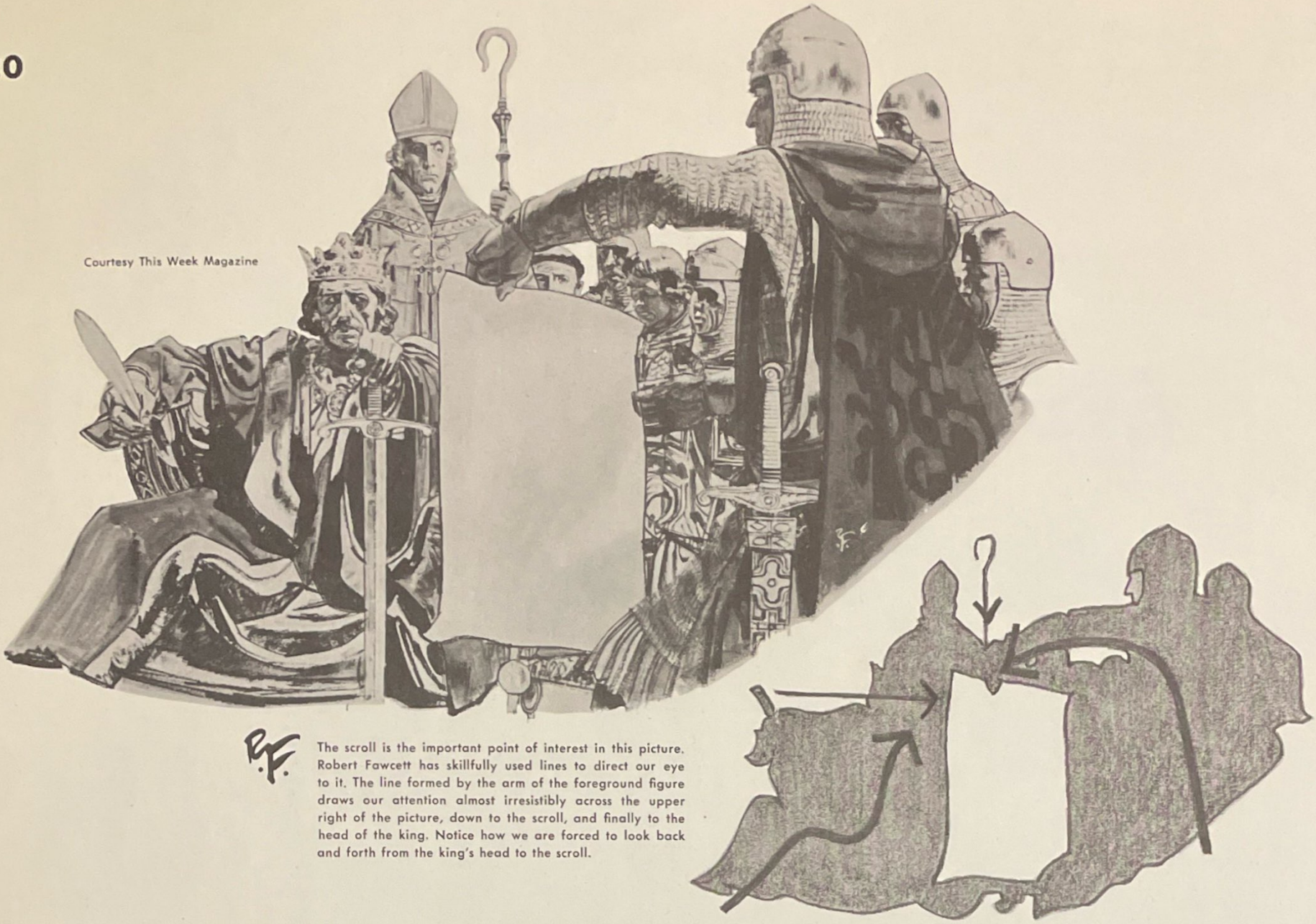


2 See how much easier it is to focus on both the man and girl when the strong lines of the road and fence are turned around to lead to her. The tree helps to block movement out of the right border but it still leans out of the picture. The man's arm and the line of the hill are less confusing.

3 This is still better. The girl has been moved to the left, so that she is no longer partly concealed by the tree. Dropping the hill line makes both man and girl stand out more clearly. The tree trunk and branches turn our eye movement back into the picture and help frame the two figures.

Using line to full advantage

The demonstrations above show you, step by step, how weak, confusing compositions can be strengthened and clarified by more thoughtful use of line. When you plan a picture, make it a point to study the direction of the lines in your rough sketch. Decide whether or not your main lines keep the eye within the picture. Ask yourself: Do the background lines become confused with the lines of the center of interest? Are the lines crowded together or — just as undesirable — spaced at equal, monotonous intervals? Asking and answering questions like these will help you get the most out of the lines in your picture.



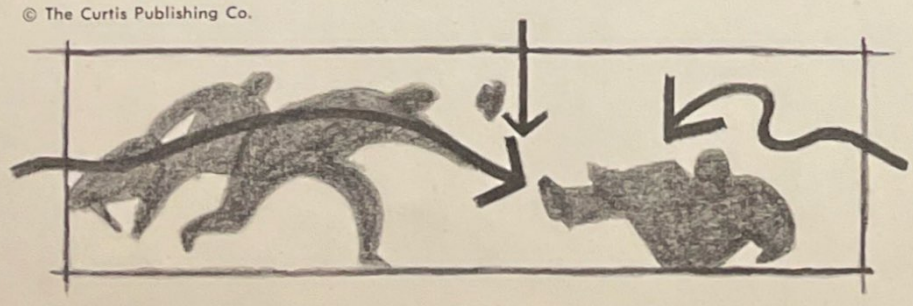
Courtesy This Week Magazine

R.F.

The scroll is the important point of interest in this picture. Robert Fawcett has skillfully used lines to direct our eye to it. The line formed by the arm of the foreground figure draws our attention almost irresistibly across the upper right of the picture, down to the scroll, and finally to the head of the king. Notice how we are forced to look back and forth from the king's head to the scroll.

In or out: Remember that lines can lead the eye into or out of a picture. In the left diagram, the lines of the figures lead the eye to the left border and out. At right, they bring our attention back into the picture space. Always use your lines to create the particular movement and direction you want.

© The Curtis Publishing Co.



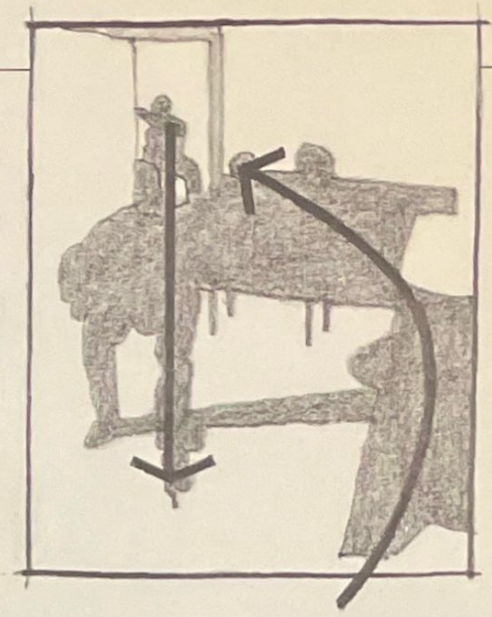
Fred Sudekum

This scene, which contains many figures, is carefully organized so that the main movement is one of opposition between the figure leaning forward at the left and the man on the floor. The line along the back of the man at the left follows a definite curve toward the falling figure. This figure and the table and chair in turn create a pattern of line that opposes the other figure.

Alida Bragg

Here is an excellent example of controlled movement in an illustration. The emphasis is on movement in depth. Our eye starts at the lower right-hand corner and moves counter-clockwise as shown in the diagram. The glass on the floor becomes the ultimate focal center. Even the shadow on the rug guides our attention across the floor to the hand and glass.

© The Curtis Publishing Co.

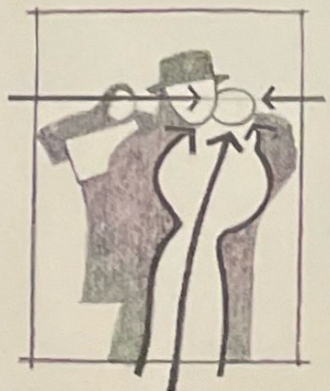


Courtesy Kindred-McLain Co.

PETER HELCK

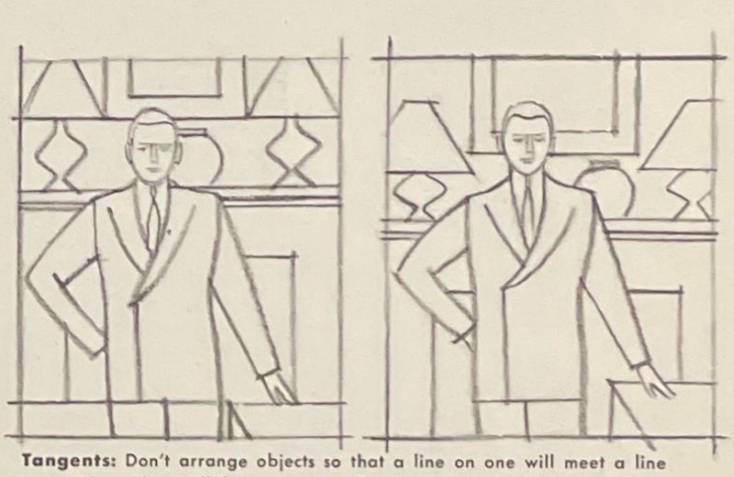
Although the hunter is a small figure, we have no difficulty in seeing him amidst the huge trees. This is because Helck used the lines of the trees and the landscape to guide our eye to the man.

Collection Mr. and Mrs. James Thrall Soby

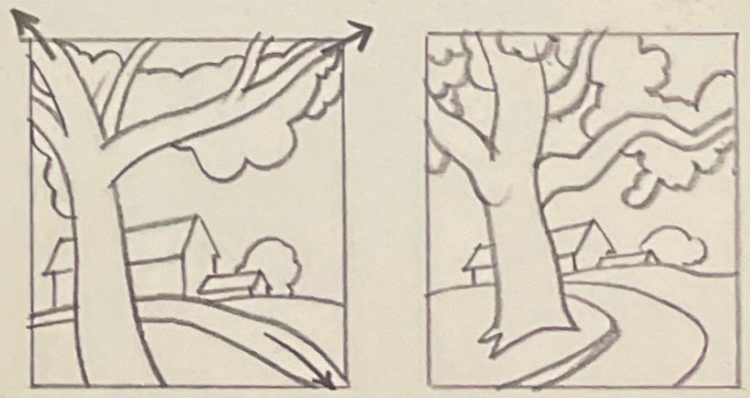


Ben Shahn

The effectiveness of this Ben Shahn picture is due in part to the careful placement of shapes which have directional movement. Note that all three heads are on the same line and our attention is guided toward this line by the background trees. The shawl in which the child is wrapped also leads our eye up to the heads.

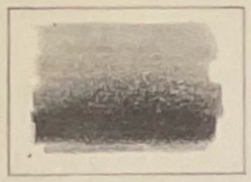


Tangents: Don't arrange objects so that a line on one will meet a line on another. They will form a longer line and draw the eye away from the center of interest. In the left diagram the lines at the top of the man's head, at his shoulders and jacket bottom form distracting tangents — which are easily corrected *(right)* by moving the objects a little.



Picture corners: Picture corners, due to the meeting of the frame lines, are strong and attract attention. Don't let any of a picture's main lines run into corners — as the road, long branch and top of the tree trunk do in the left diagram — or they will lead the eye out of the picture. Plan your lines as at the right to keep the viewer's interest within the picture area.

Value

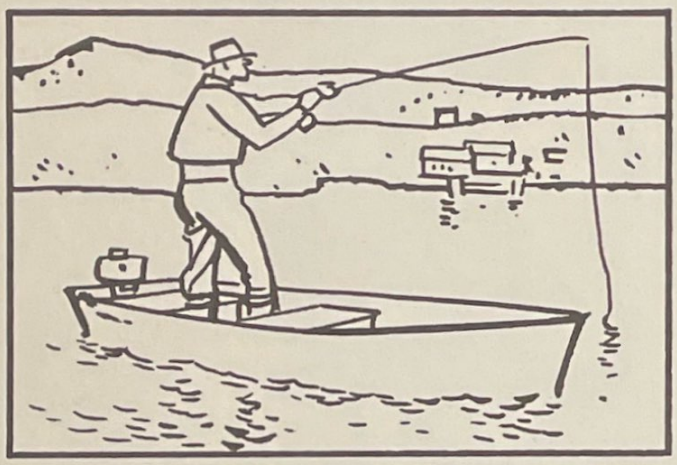


Value — lightness or darkness — is the fourth of the elements of composition. Although last in order, it is by no means last in importance. Like area, depth, and line, value can play a leading part in the making of a picture.

Many pictures have a mood, and a major factor in creating this mood is the over-all value we give the picture — the "key," as it is frequently called. For example, a picture of a gay picnic or a children's party should probably be painted light in value, or in a fairly "high key." But if we wished to paint a scene with a feeling of sadness and despair, we could accentuate this mood by making the picture dark in value or in a "low key." In a violent fight scene or a picture of a storm we might logically select a wide range of contrasting values ranging from pure white to solid black.

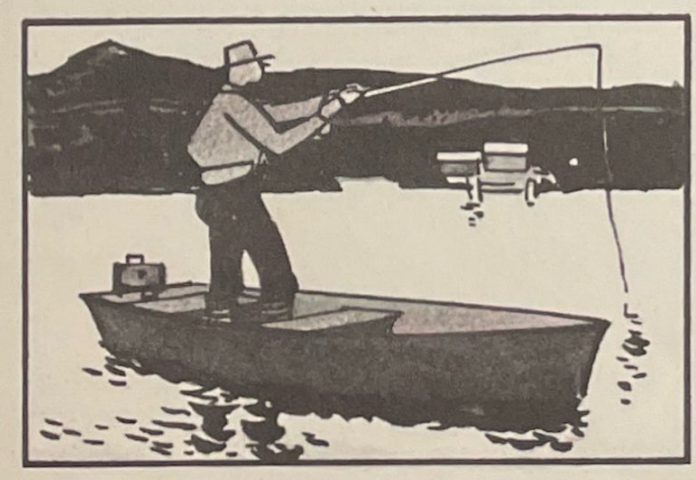
Values should be consistent within a picture, particularly where we use them to set the mood. For example, the over-all effect of the picnic scene might be ruined if part of the picture or some of the figures in it were painted in deep, somber tones, out of key with the rest of the illustration. And, similarly, a picture with a mood of dark despair could be weakened by thoughtlessly introducing light or gay tones.

Just as the proper use of line leads our eye to a focal point in a picture, so our eye tends to go to those points where there is the greatest contrast of values. This is because objects become more conspicuous when placed next to a value that contrasts with their own. On the other hand, when an object is surrounded with values that are nearly the same as its own, it is not so likely to attract our attention. Thus our eye is drawn to the black hat on a man standing in front of a pile of snow — but it is not attracted when he moves over and stands in front of a pile of coal. We can use this principle to help focus attention where we want it in a picture.

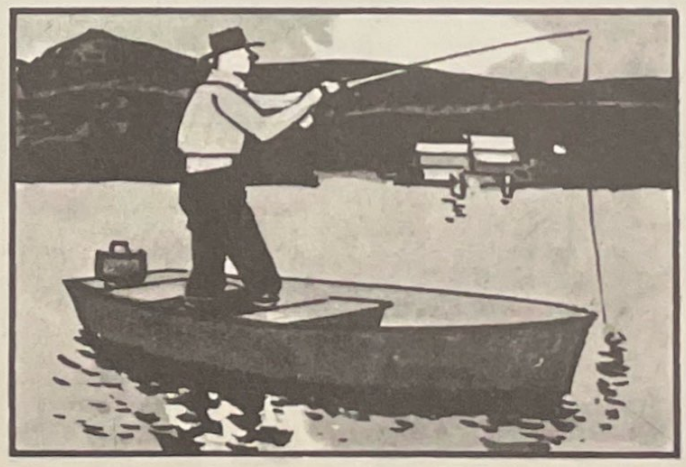


Here is a picture in which we have applied the composition principles we have learned so far. The elements are well arranged in depth in the picture area and the movement of line is equally satisfactory. Now we are ready to add the consideration of value.

This diagram illustrates a typical problem. Because everything is in a medium tone or tones that are closely related, nothing stands out any more than it did in the drawing to the left. The tones confuse the picture rather than show us what is important in it.



By using different tones we can easily make things contrast with one another. However, now everything seems equally important. The boat and mountain stand out just as sharply as the fisherman. The values are not helping to create a definite center of interest.



By using in-between values of gray we can control the contrast between tones. Now the strongest contrast is where it should be — between the fisherman and his background. The other elements still stand out clearly but are less important in the picture.

The croquis

There are times when it is not possible to have the merchandise for the length of time you will need it to prepare your illustration. Sometimes the garment is the manufacturer's one and only sample and can be left with you just for an hour or so. At other times, especially at the start of each fashion season, this sample can be seen only at the maker's shop. In either case, you have to be prepared to make a "croquis" – a quick but comprehensive pencil sketch in which you note all the important details in pictures and words for reference when you can do the finished art.

On this page we demonstrate the proper way to make the croquis. Remember that you should not try to make it a finished drawing. A croquis is a fashion notation sketch. In it you must show the silhouette and garment details clearly and accurately.

Incidentally, many top fashion artists got their start by doing croquis work for busy fashion illustrators or designers. Doing this type of sketch may be your opportunity to get started, too.

Courtesy Macy's, New York

Here is a typical situation in which you make a croquis. The manufacturer has just one sample and he calls you to his showroom to sketch it. His model wears the garment and you are allowed fifteen to twenty minutes to make the necessary sketches and notes. In such a case it is not important that the model take a fashion pose like the one shown here. But make sure that her pose reveals every essential detail.

Note: points of collar about center of shoulder line
collar 3/4 view
fine pin check keep light in color
Note: bias cut on facing
6 buttons - self fabric
Note: double stitched facing. 1/4"
2" belt - black patent
3 tucks each side of closing - break under bust.
Overskirt gathered very full -
Tunic - mid-thigh length

Your croquis should look like this. First establish the silhouette very accurately. Put in the detailing in its correct location on the garment. Don't try to show the details on the figure or garment. Instead, use the area around the garment to draw, as large as possible, every detail of trim, decoration, etc. Keep your lines firm and clear. Describe in simple terms any details you cannot show in the sketch.

Courtesy Stern's

Two types of fashion art

Usually it is the market you want to reach that determines the kind of art treatment you use in the illustration. Merchandise that will appeal to the price-conscious consumer demands a conservative, realistic type of illustration that "sells" the details of the garment. This we call the "strong-sell" illustration.

For the highly fashion-conscious reader you use a more distinctive art style and create a more personal, sophisticated impression of the garment. This is called the "high-fashion" illustration.

"Strong-sell" fashion illustration

This type of illustration makes sure the prospective customer sees exactly what the merchandise looks like. Great care is given to the drawing of details, textures, or prints and patterns. The poses are rather conservative, and very simple, so as not to hide any detail of the styling. Extreme, "fashiony" attitudes must be avoided.

The people who are sketched in "strong-sell" apparel represent general types of women, rather than distinct, individual characters. In other words, you never let the personality of the figure dominate the basic merchandise story in this type of fashion illustration.

When using accessories, keep the art treatment subdued and be sure the articles do not represent extreme fashions or they will interfere with your message.

Plan with a few simple values

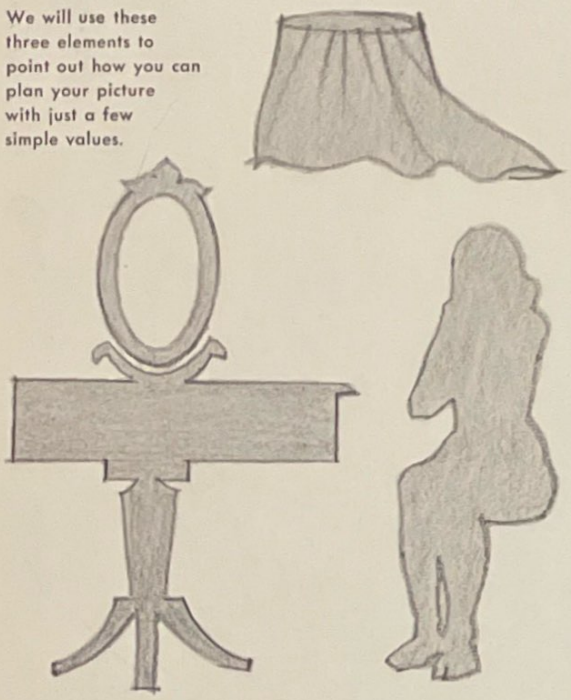
Before you begin to paint, you should always try to decide on a basic value pattern. In general, the basic value plan of most pictures can be reduced to one of the following:

light against dark
dark against light
dark and halftone (in-between tone) against light
light and dark against halftone

Sometimes these patterns are clear and sharp, and can be recognized at once. Often, however, they are more subtle. The value patterns may be heavily overlaid with texture or made up of detailed forms that obscure the basic scheme of darks and lights. Still, if you squint at the picture you will see that one of these basic value patterns is there underneath, and that it holds the composition together.

A picture in which the values are not solved in big, simple terms is usually confusing. To avoid this problem, settle on the values of the larger areas of your picture right at the start. A good way to do this is to make small value sketches, much like the illustrations below, so you can quickly try out a number of different value patterns and see which one works best.

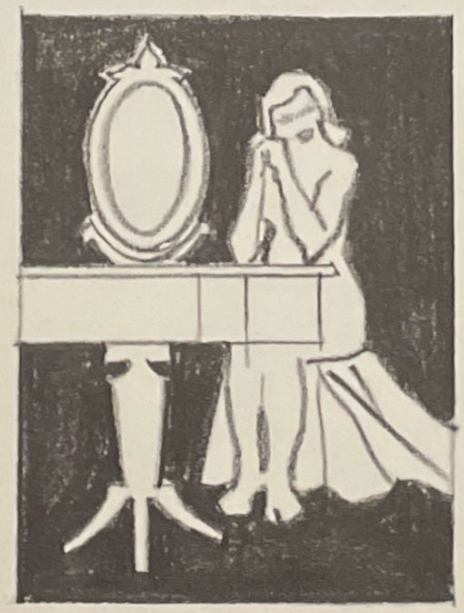
We will use these three elements to point out how you can plan your picture with just a few simple values.



This is a pattern of dark and halftone against a light background. Because the greatest contrast is between the dressing table and background, the dressing table stands out more than the woman.

In this pattern of dark against halftone, the dressing table remains the dominant element — its large black form still contrasts more strongly with the background than the woman does.

This is a pattern of light and dark against halftone. The figure has been lightened, so that it contrasts more sharply with the background than the dressing table does. There is no question that the figure is the center of interest.



This is a simple pattern of light against dark. Because the dressing table and the figure are the same tone, they work together as a single shape. Notice how different in its effect this pattern is from the one we saw just before.

Here light and dark areas are created by light and shadow. The dark dressing table stands out against the light wall, the light figure against the wall in shadow. This principle of contrasts works well in a picture with strong light and shade.

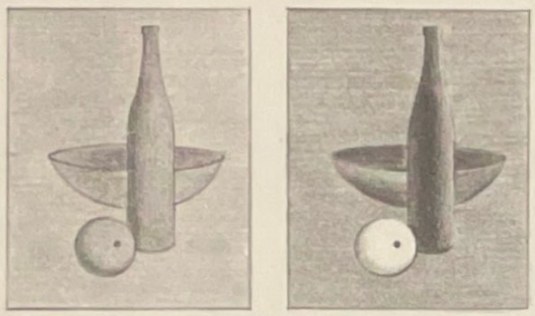
Creating a center of interest

When we arrange objects in a composition, we must always keep their values in mind. We can make a dark object stand out by putting it next to or in front of a light one. We can make a light object important in a picture by setting it against a dark background. By contrasting the value of one thing with the value of another, we can create a center of interest.

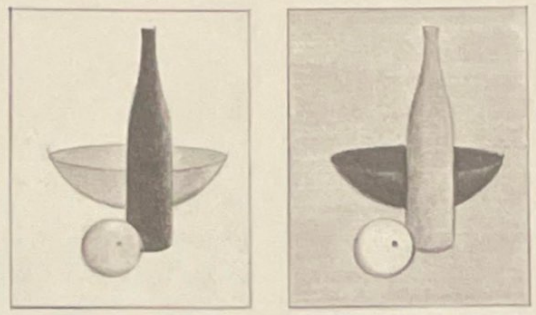
Obviously, the strongest and most attention-getting contrast is achieved by placing the lightest shape in the picture against the darkest one — or vice versa. And, likewise, we can make objects almost indistinguishable by grouping them with others that are closely related in value. Things that are not important to the theme of the picture can be played down in this way. Never allow an accidental use of contrast to draw the viewer's attention to the wrong place and distort or confuse the picture's message.

To learn how to control values in composition, make some sketches like the still-life demonstrations below. Keep the pictures uncomplicated and, using only three or four simple tones, work for various degrees of contrast. When you add details, don't let them destroy the three or four basic values that make up your picture. By practicing this way, you will soon know how to make the viewer's attention focus where you want it.

Here we are emphasizing the role of value in creating a center of interest. Don't forget, though, that area, line, and depth can all be used for the same purpose. Usually, you will build your center of interest not just with one, but with all or most of these elements of composition.



(Left) No object stands out more than any other — they blend into each other and the background. Now let's change some values to create a focal center. *(Right)* Here the orange contrasts most with the background.



(Left) Now the bottle is the center of interest — it is darkest and contrasts more with background than bowl or orange does. *(Right)* The bowl stands out because its dark value is most prominent against the halftone background.

Courtesy Massachusetts Mutual Life Insurance Company

This picture by Norman Rockwell provides a fine example of how to control interest by varying value contrast. The boy, with his light suit, is the dominant focal center, the father is second in importance, and the mother has a background position.

The value pattern in this illustration, also by Norman Rockwell, is based on the light and shadow pattern thrown by the lamp in the lower foreground. The strongest contrast is between the boy's shadowy head and gun and the light uniform of the officer. This contrast adds drama to the scene.

Courtesy The Carrier Corporation

Here Robert Fawcett sets a pattern of darks against a light background. Notice, on the man cutting ice in the foreground, how the artist uses contrast to make typical shapes like the hands, saw teeth, and handle stand out so the action will be clear.

Controlling values in a composition

Broadly speaking, there are four ranges of value, or value keys, in which pictures are painted. On this page we show you these keys and the effect created by each.

The middle-key picture is the original illustration here. It was painted by Al Parker, who selected this key because he felt it expressed the mood he wanted. The other pictures show how the same subject would look in the other keys. Next to each picture a value bar with a bracket indicates the range of values used.

Notice that the relationship of values is consistent in each of these pictures. For example, the girl's dress is always the lightest tone, her black eye one of the darkest. Always choose the key most appropriate to your subject — and stick to it as you paint.

Middle key: No extremes of light or dark.

High key: Over-all value very light.

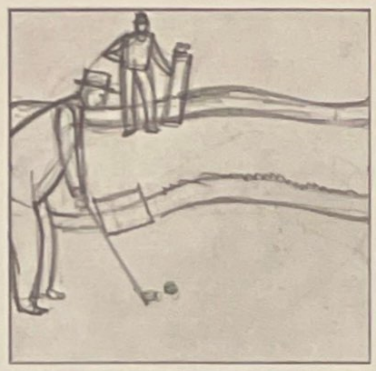
Low key: Over-all value very dark.

Full-value range: The whole range from white to black.

Evolution of the composition

1

This first attempt was too static. The horizon cutting the composition in half was much too dull. The caddy is too prominent and distracting.



2

In this next effort, everything was pushed to one side of the area, leaving a lot of uninteresting space on the right. The caddy seems to be holding up the picture frame with his head.

3

A three-quarter rear view of the main figure was tried but did not help. Our landscape pattern begins to look better, although the line defining the trap draws our attention to the lower corners.

4

Turning the figure toward the observer adds interest but he is now in the exact center of the picture area. This spoils the try. However, the slope of the trap itself begins to suggest trouble.

5

We try a violent design with the golfer in a more exciting attitude. The off-center position is better, but the extreme angle of the trap suggests a mountain-side rather than a trap. There is trouble in the corners here again.

6

Lowering the line of the trap and avoiding the corners, we are now beginning to get some semblance of unity. The brief case and the caddy are still not in exactly the right position. The landscape added at left fills a gap.

7

Shifting the brief case gives us better balance. But the straight part of the trap on the right gives a feeling that everything is about to slide through the bottom. The caddy still appears to be in the wrong place.

8

In his new position, the caddy now balances the golfer. Note how changing the line of the trap so that it swings entirely around the bottom has unified the whole composition. We are now ready to make the finished drawing.

9

The completed illustration

The finished illustration as it appeared in the magazines.

ALBERT DORNE

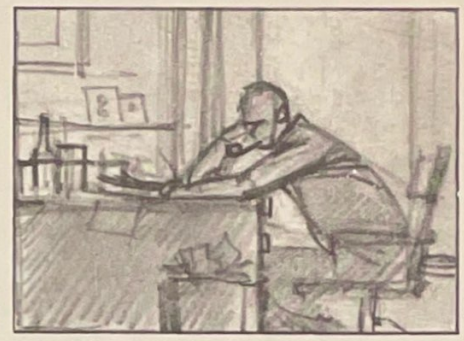
Same subject, many compositions

The composition appearing on this page was one of a series of advertisements for American Airlines Airfreight which appeared in national magazines. The story concerned a golf-ball manufacturer who found himself trapped by a serious production problem. A nearby source which had long supplied vital centers for these balls was unable to maintain delivery schedules, and any delay in production might mean the golf-ball maker would be "in the red" instead of "on the green."

The problem was to show the golf-ball manufacturer in trouble and still tie the story up with the game. As the entire series of advertisements was in a humorous vein, it was decided to picture the business man in a sand trap — which, of course, represented trouble. The copy in the advertisement explained how American Airlines Airfreight helped the business man out of his difficulty.

1 This was the first try. It seems too spread out and the man seems lost in a lot of office equipment.

2 This look-down view also loses the man. The typewriter, rather than the man, appears to be the center of interest.



3 Cutting this sketch in half both horizontally and vertically proved uninteresting. The attitude of the man suggests laziness rather than thinking.

4 The man's feet on the desk seem like a good "stopper." However, this picture has the same faults as No. 3 — there are disturbing tangents, the man looks asleep.

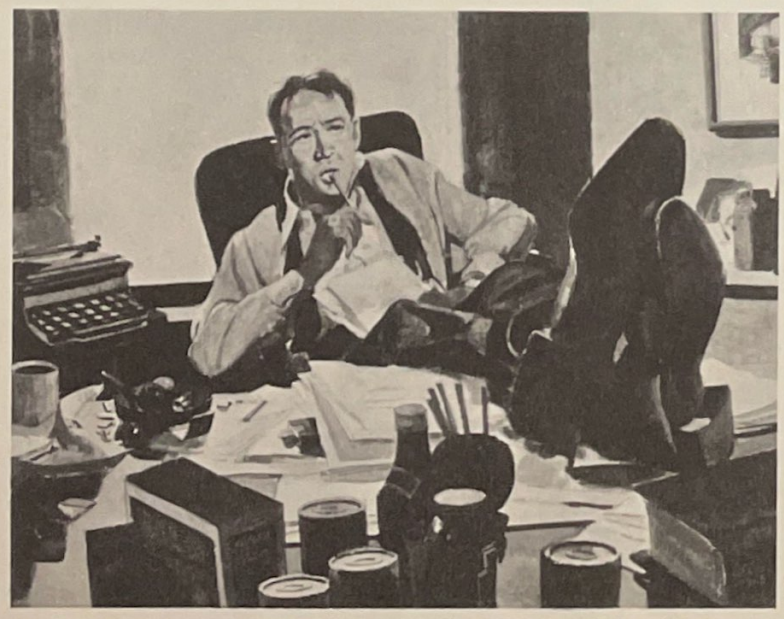
5 Too much emphasis here is on bookshelves and desk rather than on the figure. This looks too architectural and we still don't have the right attitude in our hero.

6 A close-up of the man seems to crowd the picture. However, there is an idea here. We show the client's products on the desk and the subject's face.

7 The feet are back on the desk and the picture is opened out a little more. The client's products in the foreground give depth to the composition. The man's attitude seems good.

8 This is the composition we decide on. It seems to say frustration and clutter. We now refine our composition, making sure there are no tangents and that our space is well designed.

9 Here is the finished pencil drawing. We add the heavy book to strengthen the lower right corner. The head is now definitely the center of interest.



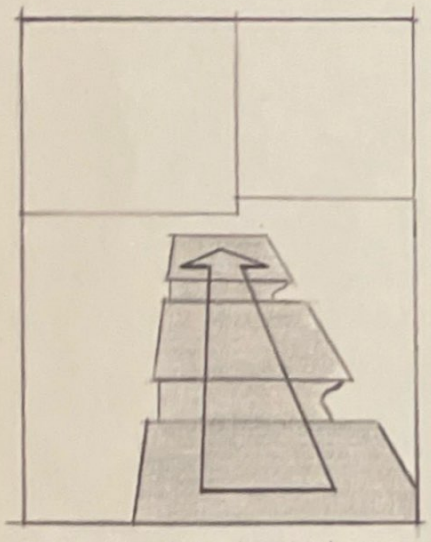
10 This is the finished picture. The design of space and the placement of the objects turned out well. The tones and values are good — and while there are many elements in the picture, our attention is held by the man's head.

ALBERT DORNE

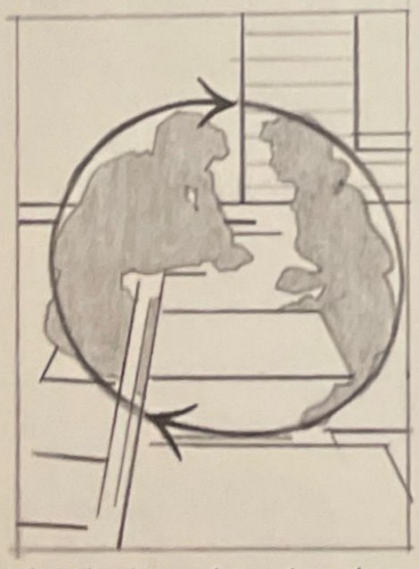
Composing an advertising picture

On this page we show you another advertising illustration in its step-by-step development as a composition. The subject is an advertising writer who is having trouble getting an idea for his client's products, which are piled up on his desk. The atmosphere is one of frustration and clutter — the man is obviously tired. In making pictures, the number of approaches to working out the composition on a given subject are enormous, and there are many ways of doing it that are good. The important point to remember is the selection of the right composition to solve the advertiser's specific problem — to get his message over to the public.

Area: Here is the over-all shape of the main forms in the composition — figures and desks. Because the figures are more important, Parker has made them stand out clearly and sharply. The less important desks have been made into a simpler, less active shape, so they will not distract from the figures. At the same time this over-all shape is well placed in the picture space.



Depth: Although two-dimensional pattern is important in this picture, a strong feeling of depth is suggested by the row of overlapping desk tops, which carries our eye back in space to the figures.



Line: This picture makes good use of contrasting straight lines and a circular movement to draw our attention to its center of interest. The curved outlines of the figures flow into each other to form a circular shape. This shape stands out sharply against the straight horizontals, verticals, and diagonals in the rest of the picture. All of the main lines in the picture — the edges of the desks, maps, and blackboard — lead our eye to the figures.

Value: Parker has used the basic device of dark against light and light against dark to emphasize the two figures. The girl's blonde head contrasts with the blackboard, the boy's dark hair stands out against the light map. Less important things such as the boy's sweater or the girl's dress contrast less sharply or are tied in with objects of similar value so that they do not claim our attention so forcefully.

Courtesy Good Housekeeping

The four elements of composition in action

In this seemingly simple picture, notice the full, free, and imaginative use that Al Parker makes of the four elements of composition.

First, Parker has done some striking things with the picture area. He has divided it up by means of the blackboard, maps, figures and desks. There is no monotonous repetition of spaces of equal size and shape. Instead, we find a careful, sensitive placement of objects that is designed to maintain interest through variety.

Through his use of the desks, Parker has created a feeling of depth. They also work as directional lines, leading our eye back to the figures and their faces, the center of interest.

Finally, we see the picture strengthened by Parker's use of the principle of playing dark against light and light against dark in the heads and their backgrounds. The greatest variety of contrasting values occurs in the center of interest around the boy and girl.

FAMOUS ARTISTS COURSE
Student work
Lesson 3
Composition--how to make pictures

HOW TO PRACTICE AND PREPARE FOR THIS LESSON

This lesson introduces you to one of the most fascinating and creative parts of picture making--composition. Successful pictures depend just as much on good composition as they do on good drawing, so spend plenty of time reading and studying this important lesson. Then begin to apply what you have learned by following these practice suggestions:

1. Working with pencil and paper, create some compositions of your own. Use only three or four different objects and keep these sketches simple, like the examples you see on pages 4 and 5. Concentrate on making interesting arrangements, not detailed drawings.

You will also find it helpful to draw a few simple objects on black, white and gray paper; cut them out and try arranging them within your picture area. Follow the method shown on page 4.

2. Turn to pages 8 through 13 and review the section on picture area. Make small sketches in pencil similar to those you see on these pages. Select different subjects, but apply the principles demonstrated here.

3. Now try some experiments in controlling the depth of your compositions. Be sure to arrange the objects in your sketches interestingly in depth, as your Faculty members have done in the examples on pages 16 and 17. Look through current magazine illustrations and see how these make use of depth.

4. Next, apply what you have learned about the value of lines of direction in composition. Do this by making many compositions in pencil line. Try to arrange your objects in such a way that the main lines keep your eye within the picture borders and guide it toward a center of interest. Refer to pages 18 through 21 as you plan these sketches.

Here's another good study idea: Put sheets of tracing or visualizing paper over magazine illustrations of all kinds. With a soft pencil, trace roughly over the main lines of the composition to see how the artist has organized the lines and direction of movement in his illustration.

5. Working with a soft pencil or opaque water color, make a number of small rough value compositions. Use the principles explained on pages 22 through 25. In some cases, take one arrangement of a few objects and try out different basic value patterns for it like those shown on page 23. Also, try arrangements in various value keys--high, medium, low and full--as shown on page 25.

THE ASSIGNMENTS YOU ARE TO SEND IN FOR CRITICISM

ASSIGNMENT 1. Rule two 4 x 5-inch rectangles on a sheet of drawing paper measuring 11 x 14 inches.

There are two groups of objects printed on Plate 1. Trace them off onto another sheet of drawing paper and set it aside for the moment. Now, cut out the objects printed on Plate 1--cut about 1/16th of an inch outside the line so that the line remains visible. Within the 4 x 5-inch rectangles you marked out on the first sheet, arrange and rearrange these shapes in terms of line, until you achieve what you feel is a satisfactory composition of each.

You may find that some of the objects will not fit comfortably within the picture space. This will mean that you must overlap them or allow the border to cut off a part of them. If any objects protrude beyond the border, trim them off. Be sure that you plan this cropping so that the areas are both interesting and effective. Then paste the shapes into position.

Mark this sheet -- ASSIGNMENT 1.

ASSIGNMENT 2. In this assignment you are to make a value composition of each of the groups of objects you traced from Plate 1. First, try several different arrangements and value schemes for each group in small pencil roughs such as you see at the top of page 24. Use different arrangements of the objects than you used in Assignment 1. Be sure to use just four different values for each composition--white, black and two intermediate grays. The picture area

(over, please)

around the objects may be one single value.

Select your best sketch of each group. Then take the sheet on which you traced the two groups of shapes and paint these shapes with flat opaque values corresponding to the values in each sketch. Make them as simple as the flat values used on page 4. Cut these shapes out and, following the arrangements in your pencil sketches, paste them down in two 4 x 5-inch rectangles on a sheet of 11 x 14-inch drawing paper.

Mark this sheet -- ASSIGNMENT 2.

ASSIGNMENT 3. Make a number of 4 x 5-inch compositions to illustrate the following story:

"It is dusk. A blue sedan drives up to a gas station. From it the figure of a man emerges, the lower half of his face covered by a handkerchief. He moves silently towards the station, his right hand thrust ominously in his coat pocket. As he steps out of the shadows he pulls his hand out of his pocket -- he is gripping a revolver."

Work with a soft (3B or 4B) pencil. Each composition should be distinctly different from the others. Remember you can select different moments of the action. In each case, change your viewpoint and the size of the elements in your picture. Take another look at pages 8, 9, and 14. Handle the things in your picture as simple shapes or silhouettes like those in Assignment 2 or those on page 23. Limit yourself to about four values and use your strongest contrasts to emphasize the center of interest.

We will not be critical of your figure drawing at this point. This is a lesson on planning and composing a picture -- not drawing. Notice that most of the pictures in this lesson are not final or finished.

After you have tried out all the possibilities, select your two best compositions and mount them neatly on a single sheet of 11 x 14-inch white paper, using a small piece of Scotch tape or masking tape at each corner.

Mark this sheet -- ASSIGNMENT 3.

In criticizing your work for this lesson, your instructor will be chiefly interested in how well you have used and controlled the four elements of composition -- area
line
value
depth

Check
before mailing

IMPORTANT: Be sure to letter your name, address and student number neatly at the lower left-hand corner of each assignment. In the lower right corner, place the lesson number and assignment number.

Your lesson carton should contain:

Assignment 1
Assignment 2
Assignment 3
1 Return shipping label filled out completely

Mail this carton to:
FAMOUS ARTISTS COURSE, WESTPORT, CONN.